Kine WEEKLY

"Solution In A Month" —B. T. Davis

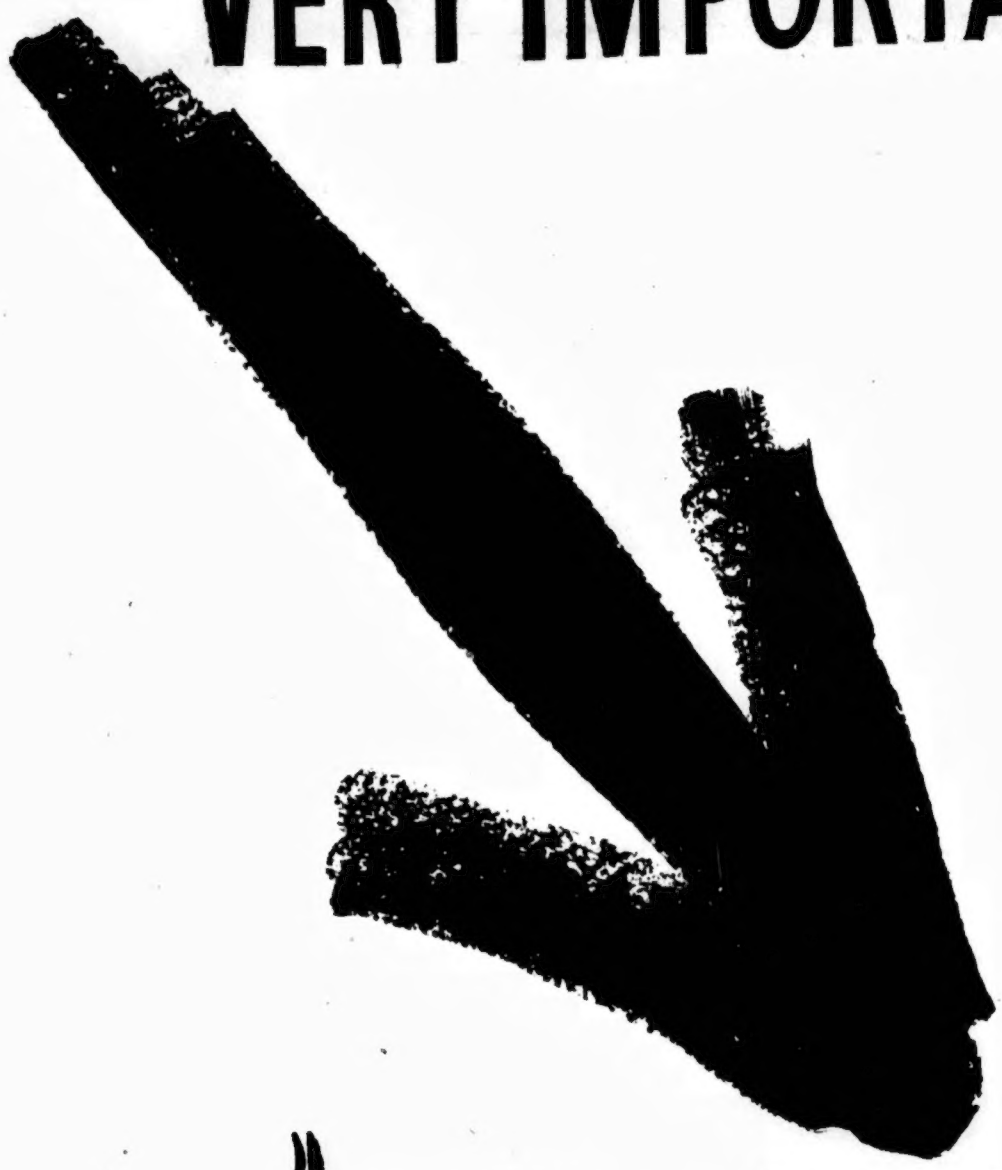
—See Page 3

QUEUES! QUEUES! QUEUES!

(THERE'S NO END TO 'EM)

THEY'RE STILL QUEUEING RIGHT ROUND THE BLOCK TO SEE THE GREATEST FILM EVER AT M-G-M's 3,500 CAPACITY EMPIRE!

VERY IMPORTANT!



"Possessed"

Times and Places for the Trade Showing of a Genuine Sensation!

London: Studio One, Thurs. Nov. 13, 10.30 a.m.
Birmingham: Futurist, Wed. Nov. 5, 10.30 a.m.
Manchester: Private Th., Wed. Nov. 5, 10.45 a.m. & 2.15 p.m.
Liverpool: Forum, Tues. Nov. 11, 10.30 a.m.
Leeds: Ritz, Fri. Nov. 14, 10.30 a.m.
Sheffield: Hippodrome, Tues. Nov. 18, 10.30 a.m.
Newcastle: Essoldo, Tues. Nov. 18, 10.30 a.m.
Glasgow: Regal, Fri. Nov. 7, 10.30 a.m.
Cardiff: Park Hall, Tues. Nov. 25, 10.30 a.m.
Nottingham: Elite, Fri. Nov. 7, 10.45 a.m.

JOAN CRAWFORD · VAN HEFLIN "POSSESSED"

RAYMOND MASSEY GERALDINE BROOKS Directed by CURTIS BERNHARDT Produced by JERRY WALD

20TH CENTURY-FOX'S
Greatest Musical
"I Wonder Who's Kissing Her Now?"
Odeon, Leicester Square,
NOW

Kinematograph WEEKLY

LARGEST NET SALE: OVER 5,000 COPIES WEEKLY

No. 2,114. Thursday, November 6, 1947. Vol. 369.

Mikolajczyk arrives in England
See BRITISH MOVIETONE NEWS

Tax Deadlock: Americans to Negotiate On a Fifty Per cent. Remittance Basis

"ALL OVER IN A MONTH," SAYS C.E.A. PRESIDENT B. T. DAVIS

Optimism in Wardour Street but Whitehall is Still Cautious

HERE are the American counter-proposals in the film tax deadlock as cabled to the "Kine." from New York.

Fay Allport, on behalf of the Motion Picture Export Association, has been authorised to start negotiations on a basis that the Americans should be allowed to remit 50 per cent. of their film earnings, and would reinvest the other half in Britain in a way to be approved by the British Government.

This scheme—which is expected to be submitted to the British Treasury this week—is on similar lines to that recently worked out in Australia under Prime Minister Chifley.

In Wardour Street, following the visit of B. T. Davis and W. R. Fuller, president and general secretary of the C.E.A., to New York and Washington, there is optimism that the end of the present crisis is now in sight. The Whitehall view is somewhat more cautious.

In an exclusive interview with the KINE., Mr. Davis, speaking in Birmingham, said:—

"I have every hope that the deadlock over the film tax will be overcome in a month and the flow of films will then be assured."

In a separate statement to the KINE., Mr. Fuller said: "Both the President and myself are very happy to report the outstanding interest taken in our visit and the readiness with which the Americans received information we were able to put at their disposal.

"We feel that decisions taken at the major meeting of the M.P.A. and then the Motion Picture Export Association offer a solid basis for negotiations, and if the same good fortune attends conferences in London as attended our meetings in Washington we feel that there is every possibility of an early settlement."

ANTI-TRUST LAW PROBLEM

Mr. Fuller added: "It is significant that the negotiations will be conducted through the Motion Picture Export Association and not through the Motion Picture Association. There is great importance in this. The M.P.A. itself is unable to negotiate owing to the anti-trust laws.

"The M.P.E.A. negotiations mean, first, that agreement on policy has been reached in the U.S., and, secondly, that there is now a proper negotiating body able to go ahead."

After private talks between the presidents of leading film companies, Eric Johnston was able to 'phone Fay Allport instructing him to begin discussions in London. The KINE. New York correspondent cables that the independent producers, headed by Donald Nelson, are now likely to be in complete accord with any result obtained.

"We feel that the visit was more than worthwhile," Mr. Davis told the KINE. "It enabled us to find out things at first hand which we did not know before, and we were also able to give the Americans an overall view of the economic position of the film trade in this country. We found out their concern over their anti-trust laws and the difficulties that would be involved in negotiations. We saw their viewpoint; and I think they saw ours."

In London it is considered that the instruction to Fay Allport is a direct result of the Davis-Fuller visit.

Tom O'Brien, M.P., who played a leading part in the House of Commons debate on Monday, when film imports were discussed, sounded a cautious note to the KINE. "We all want this thing ironed out," he said, "but it may not be as easy as all that."

THE B. OF TRADE VIEWPOINT

(By "Kine." Reporter)

A BOARD of Trade spokesman told me this week, writes a KINE. reporter: "After two months of talks and discussions and various reports, it is still hardly possible to see how things are going on the whole import duty question."

The spokesman denies that the Government is having talks with British producers to form some plan to interchange British and U.S. pictures on a barter system. But the Board admits that talks have been held with B.F.P.A. representatives and that the Association has made certain suggestions regarding the Dalton duty in its recent memorandum to the President of the Board, Harold Wilson.

This producer document also sets out details of British studio production power. But the Board does not want to be drawn into any production controversy at this stage.

It has fixed no date for formal meetings with the B.F.P.A. or with the Film Industry Employees' Council.

It became quite clear this week, writes our correspondent, that the Board has no designs on a nationalised or State-directed production industry—and that it is very embarrassed by the F.I.E.C. demands. On the other hand, Board officials have been analysing facts in their possession concerning the use by producers of available production space.

But Whitehall policy would appear to be to maintain the *status quo*. It hopes that with a final settlement one way or another of the Dalton import duty, British production will automatically find its own level.

The £ s. d. of the Training Plan

Producers are to be told at the B.F.P.A. monthly meeting this week that the Industry's training scheme cannot be put into operation until March of next year.

Members, who will be asked to give the fullest support to the Training Council's fact-finding committees are expected to comment on the financial set-up of the present plans. It means that the B.F.P.A. will have to pay 90 per cent. of the total expenses of the scheme—the unions pay nothing.

A.C.T. Has 300 Members Out of Work

Elvin Resumes Attack Against Producers

GEORGE ELVIN, general secretary of both A.C.T. and the F.I.E.C., launched another attack on producers at his A.C.T. Press conference on Tuesday afternoon. Elvin—who was in touch with the Board of Trade several times during the day to force the F.I.E.C. case for early talks with the President—says that A.C.T. unemployment figures have now reached the greatest peak for ten years.

The union has a 1,500 membership, of which 300 are out of work. These are mostly feature and not short film men.

A.C.T. has now informed the Alliance group that it will tolerate no victimisation when the studios re-engage technicians early next year.

Meanwhile, the union has arranged with the B.F.P.A. for a 1947 intake of seven foreign producers and seven foreign directors for work in British studios. It has been refused a similar deal from Fay Allport, U.K. representative of the M.P.A., and has indicated to the U.S. producers that their British studios must fall in line with B.F.P.A. policy.

STUDIO BUILDING QUESTIONS

—By Sir W. Smithers

Sir Waldron Smithers, in the House of Commons on Thursday, is asking the President of the Board of Trade the total sum for which the Government will grant licences for the rebuilding and expansion of film studios.

He has two other questions on films: one will ask whether there is to be a film controller; the other will ask if kinemas closed by the American film embargo can be used as warehouses for goods awaiting export!

Replying to a question in the House on Tuesday afternoon, Mr. DALTON, Chancellor of the Exchequer, said:—

"Dollar remittances to films have been running at the rate of about £17,000,000 per year. The duty aims at cutting this by 75 per cent., but the full saving will not, of course, accrue at once."

Earlier, he had told Sir Waldron Smithers that he could not forecast the effect of the cut in American films on kinema attendances.

KINEMATOGRAPH WEEKLY

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NO TIME FOR COMPLACENCY

THE salesman who decries his own wares is a fool. The man who plays down the success of British pictures for his own financial ends is a bad patriot. Their success, in an economic blizzard, is a matter of national importance.

But the man who goes to the opposite extreme is also running himself into trouble. And in this connection it is fair to point out that Glenvil Hall, Financial Secretary of the Treasury, was guilty of no little complacency in his latest public speech on the subject of films.

British films, he said, were "streets and streets" in front of Hollywood ones.

He more or less implied that only the lack of studios prevented the Hollywood picture from disappearing altogether from the screens of this country, as stampeding and enthusiastic audiences flocked to the superior British pictures and had little time for the American films.

Now, quite bluntly, this is nonsense.

Certainly it is true—and we all rejoice at it—that the standard of British pictures has risen enormously and that the best made in the home market now equal or top foreign films in box-office appeal inside this country.

It is to be hoped that that state of affairs will continue, although it may be said in passing that there are many good critics who consider that the 1947 range of British pictures has not maintained the abnormally fine promise and achievement shown in 1946.

Let us be realists, for the ostrich that puts its head in the sand only invites a kick in the tail. It is true that some top-ranking British films are deservedly outgrossing the Americans in this market.

It is very, very far from true to pretend that British films in general are better than those made by our American colleagues.

But do not let us kid ourselves that Hollywood is finished. It is anything but.

In a month or so now it may be that the flow of American films will be resumed. Let us devoutly hope so.

We predict that it will then be seen that there are plenty of signs from the paying public that they are delighted not to be missing their main diet.

The American film is still the main plank of this business, and it must necessarily remain so for years.

SO Davis and Fuller are back from the States, and even before their 'plane touched down at Heath Row the cables were busy with the news that Eric Johnston had instructed Fay Allport to open negotiations with the British authorities with a view to finding a solution to the film tax deadlock.

Was this cause and effect? Of course it was.

Quite obviously, even if nothing came of the negotiations—and it would be supreme pessimism to predict anything of the sort—the C.E.A. mission has already been soundly justified.

Indeed, I imagine that some of the lads who were criticising it so strongly before the President and the Secretary left London, must now be finding a formula to cover a retraction.

MIND you, we are not out of the wood yet. We must be cautious. They are very cautious about it at the Board of Trade. But there is certainly an air of optimism around the place, where before there was nothing but the direst pessimism.

B. T. Davis himself predicts that the whole thing may be over by the end of the month. Now, we all know him to be a very shrewd and cautious man, inclined to weigh his words before he utters them.

He is certainly the last fellow to arrive at anything but the most temperate of conclusions, so the fact that he is as optimistic as this is certainly news indeed.

WALTER FULLER, with whom I broke bread as soon as he had filed his private report and tidied his desk, was quite optimistic, although he did not go quite as far as to say that things would be cleared up by the beginning of December. I think his view is that we shall have patched it up by the end of the year.

I must emphasise again that in Whitehall the cautionary note is still being sounded by people whom I regard as reliable spokesmen. There is certainly no certainty that the Government will be prepared to listen to the American proposals, which, as we announce on another page, are likely to start at an offer to reinvest 50 per cent. of their film earning and to remit the other half.

This is quite a long way from a 75 per cent. tax, but it may well be that something between the two may be found. Let us hope so.

FULLER himself takes the view that the trip was immensely valuable, because it enabled an exchange of views between two sides as opposite as the coasts of the Atlantic.

Until his return and some talks at high level, he and B. T. found themselves in a very awkward situation, as they could never at any time admit that they had concrete proposals. Such an admission might well have wrecked their scheme.

Nevertheless, when it is seen in retrospect it will be realised that their talks with Johnston were the pivot around which a solution might well turn.

L O N G

Without those talks, the deadline might have dragged on to its dismal conclusion. And kinemas would then have closed automatically.

ONE thing I suggest is ironically making things rather easier—the fall in box-office receipts.

All this fuss and crisis has been about American remittances of £18 million a year.

At the rate things are now going, the Americans would not be remitting anything like that sum. Experts put it at £12 millions.

Now you can argue that if the Americans are already prepared to meet the Treasury half way with 50 per cent. remittances—*i.e.*, £6 millions a year on the new box-office figures—the Treasury may very well come up from the £4½ to £5 million, which up to now has been their ceiling.

The difference, after all, is not so very great. In short, let us keep our fingers crossed. It looks as though the Australian scheme, or something very like it, may be applied here.

REVERTING to B. T. Davis for one moment, it is worth recording that both he and Walter Fuller were invited, when in Washington, to go on into Hollywood as guests of the M.P.A.

The invitation, which was a very flattering one, was turned down for one simple reason.

The C.E.A. president is extremely concerned with the threat of increased entertainment tax, which is not the least of the headaches confronting us at the moment.

A WEEK ago, as I reported in the KINE., there was much talk of crisis in the British studios. Schedules were dragging on and on, three small studios were closed, some important stages were dark and the Wardour Street grape-vine was insisting that the Rank Organisation in particular was adopting a "go slow" policy.

You may remember that I criticised the Rank people for failure to come out with a prompt answer to the critics.

The Rank group has now issued its reply and a handsome one it is.

THE document finally saw the light of day in time for the Sunday papers, who treated it at length; in this excellent timing I detect the experienced helmsmanship of Sydney Wynne.

At the same time, Sir Alexander Korda also issued his own reply to the crisis rumours and followed it up with a letter to *The Times* in which he affected his blandest manner and asked what all this talk of trouble was about.

So, where we had a production crisis a week or so ago, we are now ardently assured that everything in the garden is rosy.

I PARTICULARLY congratulate the Rank group on the strength of the programme it has now outlined.

It is a remarkable document covering every aspect of film production from the top-grade "A" picture down to single-reelers for children's clubs.

It is doubtful whether any company in the world, including the big Americans, could put up a better show on paper.

Sir Alexander Korda in his different way is not given to such detailed announcements.

NEVERTHELESS, the experienced film man can detect certain significant points in the Rank report which were overlooked by the national Press.

I could easily point out a number of discrepancies in it, but there is no sense in pin-pricking. The thing to do is to get on and make pictures. Nobody in his right mind believed that British production was coming to an end, but things are still not simple.

WHAT continues to concern us is the fact that, with certain notable exceptions like Box, Balcon and Wilcox, producers are not making pictures at the same speed as they are being made in Hollywood, and they are often spending too much money to depend on getting a profit without the risky speculation of an American release.

It is in these two points, I suggest, that British producers will find the solution to the climactic in their affairs about which I wrote last week.

Producers themselves are vividly aware that these are the chief problems they have to bear.

GEORGE ARCHIBALD was at pains to tell me early this week how every effort is being made to squeeze the utmost use out of the resources of Pinewood and Denham.

Sydney Box, who feels that our report last week was particularly hard on him, in that it failed to explain what was really going on at the Gainsborough studios at a time when we said they were dark, is now able to say that he will turn out 15 films during next year.

Good. So be it. The more the merrier.

I GET precious little time to go to studios. More's the pity. But last week I deliberately played truant for a day and blued a petrol coupon to go to see what was going on.

With argument and counter-argument, statement and denial, with pessimism and optimism side by side, it is a fact that the British studios are more than ever becoming a focal point of film events.

My first call was on that remarkable pair, Herbert Wilcox and Anna Neagle, who are now in the throes of producing "Spring in Park Lane." Herbert, the

SHOTS

greatest showman in this business of ours, was jubilant at the fact that he was getting more than three minutes of screen time into the can every day.

THE reason for this, of course, is that Herbert and Anna are troupers, every inch of them. They know this business in a way which makes them unique.

In starting off on the new picture, incidentally, they are being greatly encouraged by the really fantastic box-office success of "Courtneys of Curzon Street," their latest release.

Herbert, who is nothing if not an enthusiast, was able to produce papers from his various pockets, every one of them containing some extraordinary testimonial to the success of the picture.

ANNA, whom I first had the pleasure of knowing back in the days when she made her first film at Elstree, and who looks precisely the same now as she did then, told me that she is to make an intriguing broadcast on the night of the Royal Wedding.

She will appear as the spirit of Queen Victoria, making a few gentle and kindly comments on the 1947 scene in a sketch which she has prepared in collaboration with Miles Malleson.

AFTER touring the Wilcox sets I felt that one could not leave the Metro studios without boarding Ben Goetz in the lion's den, as it were.

Ben has been over here in charge of the Metro set-up so many years that many of us regard him as a native. He is a breezy man, gifted with a rare ability to turn a conversational phrase, with an ear for a good story, and an eye for a horse.

His company has had its ups and downs, and it is a long, long time since it first announced its intention to make pictures in Britain. It has, of course, produced some quite distinguished ones in the old days, but it has not yet got going in the new studios.

BEN told me that he hopes to start in the New Year, a number of complications having held him up.

We can forget his production plans for the moment in pausing to give him a pat on the back for the studio itself.

I have not previously been down there, but was immensely impressed with everything I saw. Men like Wilcox himself are obviously sincere when they say that, stage for stage, there is nothing to beat it in the world. Let us hope that after building the studio under conditions of such extreme difficulty, Goetz and his henchmen will be able to use it profitably in the years to come. Meanwhile, it is going to be of inestimable value to independent British producers.

FROM Goetz to Balcon is 50 minutes and a gallon or so on most wheels.

Balcon, of course, is a law unto himself. He represents the reflective and creative side of British production at the very best; he has an eye for the subtle things of the kinema, but he has never let his natural good taste blind him to commercial values.

Looking round the British production scene at the moment, he and Wilcox sit on an alp, expert, self-confident; two very different men making two very different types of picture; but both contributing splendidly well to the success of the business.

BALCON thinks it is a matter of necessity to get every ounce out of production. The times are hard; the future is uncertain; the film tax may react against British producers as sharply as it can react against America. But in all the years I have known him, Mick Balcon has ever been an optimist; he remains one now.

A MAN who plays a very large part behind the scenes at the B.F.P.A., he is at the moment deeply interested in the talks which are going on to establish industrial management committees at high level, between studio executives and studio workers.

The liberal-minded Balcon, as you would expect, is extremely keen on this and thinks much good can come out of it.

There is no sense in pretending everybody agrees with him. One or two of the boys—I believe Lou Jackson is chief of them—are against that sort of thing, but I did not expect Balcon to do more than dodge that question when I put it to him. Obviously, he could not be drawn on it.

JIMMY PATTINSON is the man who deserves a pat on the back for the bright idea of placing "Tobacco Road" at the Academy. The picture was originally made by 20th Century-Fox and directed by John Ford back at the beginning of the war. It has never been publicly shown in Britain.

Based on the brutal and blatant stage-play, it received an "A" certificate, but was obviously outside normal audience requirements as Wardour Street sees them.

THE question of whether Wardour Street is always right may possibly be decided as a result of the happenings at the Academy in the near future.

The picture had collected nothing but dust in the Soho Square vaults and was more or less forgotten until Pattinson, director and sales manager of the company, suddenly had the breezy brain-wave that G. M. Hoellering, who runs the Academy, was a man with a flair for the unusual picture.

The two have now made a deal. Hoellering believes that the Press, which is not kind to American pictures, is likely to like this one.

People interested in the serious side of the kinema will watch what happens at the Academy with interest.

CONGRATULATIONS to Edward Dryhurst and his fellow directors on that production company of his on the appointment of Jules Simmons to the board of directors.

Jules is a cool-headed, highly intelligent man, who knows more about distribution than almost any of us.

He has some private film interests of his own which he is keeping, but I think we may take it that his appointment to the Dryhurst board means that there will soon be some interesting expansionary developments from that quarter.

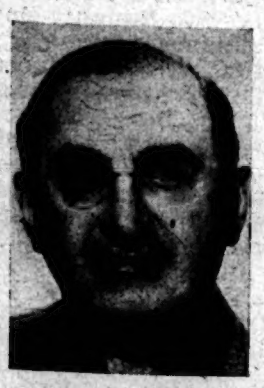
The unit is known to have some very solid City money behind it.

INFLATION item: I am assured that there is a true story of a diminutive clapper boy who went away on a week's location and did a lot of overtime. He then drew a week's pay-packet, minus his code number, and found himself with £39.

Overcome at the size of the packet the poor lad cried.

I for one do not blame him.

MICHAEL BALCON



BEN GOETZ

ULES SIMMONS

PATTINSON

B. T. DAVIS

CLOSE-UPS

by SCREENCOMBER

Historical Note

IT can now be revealed that this column was written by a Russian and a Scot. Obviously, anyone thinking of a funny column would get a wisecracking American or a witty Irishman to write their komiker stuff; but no, our then Editor got a Scotsman and a Russian. The Russian, with typical Slav temperament would make his weekly joke and then threaten to commit suicide or murder his mother-in-law, which gave the Scotsman ideas. The Scotsman would ponder over the joke for a day or so and then get the point of it and burst into tears. The Russian was in tears anyhow, although why anybody but his reader should burst into tears we were never able to understand.

We should point out that we also had a reader about this stage who was a projectionist down in Cornwall but what happened to him only Stanley Perry knows. In those days we had two readers. Alex King and Stalin, although Stalin only read it for patriotic reasons, and to make up the crowd there was the chap in Cornwall. The point about all this is that our then Editor might have serialised "Hamlet" instead of engaging us to worry about this column each week.

We now pass the suggestion on to our Joint Editors, the debonair Chappelldeee and the rollicking Carterdum, not to mention the rummy Admiral Matelot Martin and the Audit Bureau of Circulation. In fairness to our Russian colleague, we should now point out that all this work is now our own. It all arose over a financial entanglement before either of us had then made our pile. Each month our cheque would arrive, and it took some time to sort out our various commitments, the Russian, an inveterate poker player, who invariably drew four to a flush, found himself so heavily in debt that he sold us the exclusive rights to the column for three pounds ten. We have regretted the deal ever since and he can have the exclusive rights back for half that amount or the packet of aspirins it costs us to think it up each week.

No Crabbing

THIS week there will be no joke about the mermaid film "Miranda." There is a time and plaice for everything—nocod!

You've Been Warnered

CONSIDERABLE perturbation reigned at 2, Soho Square this week when the news reached the A.C.T. that Jack Warner had declared before the American House of Representatives that he had never seen a Communist and wouldn't know one if he did. "Can you wonder," said an A.C.T. official, "that American films are out of touch with British points of view. That's what comes of endeavouring to prevent an exchange of technicians. The ignorance of these film magnates—" and he burst into floods of tears which was only allayed by an additional 50 per cent. increase from B.F.P.A.

History of the British Film

1896—THE FIRST ADMISSION PAID SHOW GIVEN BY AN ENGLISHMAN

Second Instalment—The Rest of the Pioneers

Several interesting companies and personalities figure in the parade of pioneer groups detailed by the History, but in this digest there is not room for all of them. There was, for instance, Esme Collings, the Brighton portrait photographer who started making films in 1896; Cricks and Sharp, of which organisation G. H. Cricks was the guiding spirit at the premises in London Road, Mitcham, where they had a greenhouse laboratory and an outdoor stage; the Clarendon Company and the Gaumont organisation, of which a good deal will be heard later in the story. We start to-day with . . .*

WALTER HAGGAR was a travelling showman, well known in the fairgrounds, especially in South Wales. Like many other travelling showmen, he had his own camera and made "locals" of either scenic or topical interest. In addition to this, he went in for story production on an ambitious scale. Stories and comic scenes were produced by many of the fairground showmen for their own use, but Haggar seems to have been unusual in that his films were widely circulated among other exhibitors.

With his family's help, he made films equal in length and elaboration to any of the period. He even reached the comparatively advanced idea of a series—the "Mirthful Mary" series. His films were marketed by Gaumont, who held the distribution rights except in South Wales, where they could only be shown by Haggar himself or with permission from him.

Cecil Hepworth (born 1874) entered the film world in 1896 with the sale to R. W. Paul of six hand-feed electric arc lamps of his own design. After touring the country with his own kinematograph show, Hepworth was engaged by Charles Urban to work for McGuire and Baucus, which became the Warwick Trading Company about 1898.

50 ft. Long Films

IN 1898 he set up a film printing laboratory on his own account at Walton-on-Thames. It was in 1899 that he started film production on a very small scale. H. V. Lawley became his partner about this time. To begin with, they made for the most part open-air actuality and topical films, 50 ft. in length.

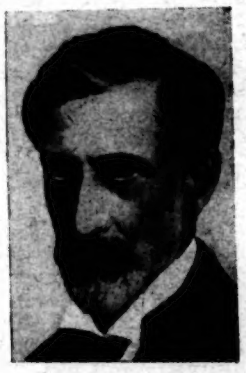
Hepworth's films increased in length, but their more thoughtful approach and originality gave him a pre-eminence which increased through the years.

Some companies flourished and then disappeared with little trace remaining: others gradually turned more to the manufacture of equipment rather than the production of films. An example of the first was Mitchell and Kenyon, of Blackburn, which produced all kinds of films until swamped by American competition in the early twenties.

Of the latter kind of company the Northern Photographic Works, founded and managed by Birt Acres, is an example. Acres does not seem to have been particularly interested in publicising the kinematograph, which he preferred to regard as a scientific invention rather than as a music-hall turn, although he was early in the production field. He did not follow up his early successes, and little was heard of him as a maker of films after 1897.

"Kine" picture.

C. HEPWORTH



Film Institute picture.

R. W. PAUL

Paul's Animatograph Works

R. W. PAUL (1869-1943), a scientific instrument maker of Hatton Garden, shares with Cecil Hepworth the honour of being one of the first notable British producers.

Whatever his place in the story of its technical invention, he was undoubtedly the first Englishman to bring kinematography into the commercial field. The show given by him at Olympia in March, 1896, was the first admission-paid performance given by an Englishman (that is, in this country) of motion pictures projected on to a screen. He also seems to have been the first to sell kinematograph apparatus and films.

The output of films from his famous Muswell Hill studio was large and had world-wide popularity, particularly between 1900 and 1905, the years of his greatest activity. The increasing specialisation of the film world led to his retirement from it in 1910.

During this period Frank Mottershaw, owner of a Sheffield photographic business, later assisted by his son F. S. Mottershaw, was in active production. From 1900 *to* 1909 *they produced films which gained a reputation all over the world, and they were among the first people to popularise the chase film.*

Warwick Trading Company

THE moving spirit was Charles Urban, an American who originally came to this country to manage the London office of McGuire and Baucus, agents for Edison. About 1898 he reorganised this firm and renamed it the Warwick Trading Company, after its offices in Warwick Court. His idea was to transform it into an English company, and to this end the Warwick began to make films of its own in England.

Urban dominated it until he broke away to form his own company early in 1903. While at the Warwick Trading Company he took over the distribution of Lumière and Star films from France as well as those of James Williamson and G. A. Smith, who both worked in Brighton.

Besides acting as agents for films of other makers, Warwick, while under the enterprising leadership of Urban, was notable for its travel, interest and even advertising films. (The Warwick Blue Book of July, 1902: films advertising Ogden's Cigarettes, Bird's Custard, Dewar's Whisky, Swan's Soap).

These are some of the men who worked as travelling operators; and who became the first war comeramen: Joseph Rosenthal, who covered the Boer War, the Boxer Rebellion and the Philippines; E. M. Hyman, "first genuine animated photographs" of the Boer War; Sydney Goldman, who replaced Rosenthal in South Africa; John H. Avery, who made a scoop with his film of the Sultan of Morocco in April, 1901; *Captain Ralph P. Cobbold, who accompanied Menelik's troops against the "Mad Mullah"; F. Ormiston Smith, who led the "Bioscope Expedition" up the Alps.*

On January 1, 1906, the Warwick Trading Company was amalgamated by Will Barker with the Autoscope Company.

Started as a Hobby

JAMES WILLIAMSON (1855-1933) had a chemist's shop in Hove. Photography was his hobby, and he ran it as a side-line to his business. Like G. A. Smith, he first took up kinematography in 1896 as a novelty to add to his lantern lectures. In September, 1896, he bought a Wrench projector, and in Spring of 1897 took a motion picture with the same machine. He apparently did not start selling films until 1898.

In this year he closed down the chemistry side of his business and concentrated on the photographic side, moving to new premises in Western Road, Hove, where he made films in the backyard. A large house called "Ivy Lodge" was rented, and here such films as "Attack on a Chinese Mission Station" and "The Two Naughty Boys" series were made.

Williamson himself, with the help of his family, wrote, produced, developed, printed and often acted in his own films. The "Two Naughty Boys" were two of Williamson's sons. The retail business at Western Road was sold about 1904, and the Williamsons turned all their attention to the manufacture of films and apparatus, which was carried on at the Wilbury Works, opened in the autumn of 1902.

During this period Williamson films were distributed by first Butcher's, then Gaumont, and later by Urban. It was not until 1907 that they opened their own London office, at 27, Cecil Court.

NEXT WEEK: The Early Film Studios.

* "*History of the British Film*," by Roger Manvell and Rachael Low. Publishers: George Allen and Unwin.

Balcon Refutes "Not the Will to Work in Studios" Allegations

BUT IN PRESENT CRISIS EVERYONE SHOULD GIVE LONGER HOURS

DESPITE criticism that all is not well on the labour side of the British studios, some producers, at least, can report that work is going very well.

In an interview with the "Kine.," Michael Balcon, senior member of the British Film Producers' Association and head of the Ealing Studios, was able to reveal that his recent experience shows that studio crews are doing as much in five days as they used to do in five and a half.

"I can assure you," Balcon told the KINE., "that since the wage increase and the new working agreement, we have been getting at least as much in the can in our new short week as we did originally.

"This does not, of course, alter my view that in the national economic crisis I still think we should all be prepared to work longer hours and with an even greater will, and I hope that something on these lines will be worked out shortly.

"Nevertheless, it is good to be able to answer some of the critics by reassuring film people that the will to work is definitely there, despite some of the reports.

"I would like also to cite the case of an Ealing unit which is now in Northern Norway making a film based on the famous Scott Antarctic expedition."

11½-hour Day

Mr. Balcon then produced daily progress reports of the unit, which showed that, despite difficult conditions under which it was working, this particular unit, compelled to work at pressure, had accordingly gone right through from 7 in the morning until 6.30 in the evening without a lunch break for 12 days.

Mr. Balcon himself is a great believer in industrial management in which he has every confidence.

He believes that it is right and proper and in keeping with the spirit of the times that the worker should be given an added dignity. It is a fact, he argues, that the ordinary inducements of wage and bonus are not enough in these abnormal days. The intelligent worker needs to be taken into the producer's confidence in the whole matter of industrial management.

Conversations are now going on between the B.F.P.A. and the unions for the formation of industrial committees.

PRODUCERS TO DEBATE JOINT COMMITTEES

A JOINT Production Advisory Committee between the trade unions and the B.F.P.A. may be in operation by next week.

The KINE. understands that the producer general council will debate the constitution and terms of reference of the J.P.A.C. at its meeting this week. It will also be asked to give some guidance as to whether it wants to set up joint production committees for each studio.

Camera to Go Into the Abbey

The Newsreel Association and the B.B.C. have been given permission by Buckingham Palace to film the recession of the Royal bridal party inside Westminster Abbey. No television camera will operate in the Abbey and no shots will be made of the actual ceremony. This follows the news—reported exclusively by the KINE.—that permission for Abbey interiors had been refused.

Labour Reports to British Producers

The B.F.P.A., meeting in London this week, will discuss reports on negotiations between producers and the British Actors' Equity for a standard contract for artists. It will also be told of progress to date in the A.C.T.-Screenwriters' dispute. The association has been asked to include screenwriters in the Features Agreement with the A.C.T. There is still a deadlock between the two parties.

While on his Hollywood visit Alex Boyd, A.B.P.C. production executive, met Alexis Smith who will be at the reopening of the Teddington Studios in December

BRITISH ACADEMY IS REGISTERED

Names of Subscribers

THE British Film Academy, which may eventually become the counterpart in Britain to the Motion Picture Academy of Hollywood, has now been registered as a company limited by guarantee.

Its objects are to advance the art and technique of motion pictures.

The first subscribers are Michael Balcon, head of Ealing Studios, David Lean, Ronald Neame, Michael Powell, Thorold Dickinson, Frank Launder, and Paul Rotha.

The A.C.T. annual general meeting for next year has been fixed for April 10-11 at the Beaver Hall, E.C.

"A.B.P.C. CAN AFFORD HALF MILLION BUDGETS"—*BOYD*

Assurance of a U.S. Distribution

ALEX BOYD, named a production executive for the new A.B.P.C. studios at Elstree, moved into a new office at British National studios this week. He has gone there, following a six-month survey of Hollywood production technique, to analyse British production methods.

Boyd, in an interview with the KINE., made these points:—

When A.B.P.C. starts its production deal with Warner—this is tentatively set for the Spring—the group will be the only one in the country able to budget at £500,000 a picture with guaranteed returns. Says Boyd: "We have assurance of a U.S. distribution which will be on a larger scale than any other British-made pictures have yet achieved."

He does not think that Warner plans will be upset by the hardening of the Government attitude to American production in this country. "In fact," he said, "the original idea had the blessing of Sir Stafford Cripps."

He learned at Warner's Burbank plant the great value of factory methods of production. The company had five major features on the floor, two on location, in its 23-stage lot. Daily conferences co-ordinated all units under Jack Warner's direct control.

Said Boyd: "Directors do not have the power they do in this country. A director cannot make any alteration to the script without the direct permission of Jack Warner, which is given only in very necessary cases. A director is expected to complete a shot in two takes, and the general production manager will only allow him to make one rush print. In short—everything must be worked out in detail in the script and conference stage, with no idling about on the floor."

Unions work a six-day week, a nine-hour day. And the men work really hard.

The Hollywood studios have brought set prefabrication down to a fine art. And central production control makes it possible for sets to be used by "B" picture units. Boyd saw one Warner feature go through production using only one new set. It was 30 days in the making.

DIARY OF THE CRISIS VISIT

HERE is the diary of the Davis-Fuller mission to the U.S., which is now expected to produce a successful negotiating base, out of which a solution to the film tax crisis may be produced.

W. R. Fuller, general secretary of the C.E.A., flew to New York on Thursday, October 23. He arrived in New York, October 24, and immediately met Francis Harman, one of the vice-presidents of the Motion Picture Association, who specialises in European affairs.

B. T. Davis, president of the C.E.A., arrived in New York, October 25.

Monday, October 27: Davis and Fuller lunched with Harman and Gerald Mayer, of the M.P.A. Further discussions took place.

Tuesday, October 28: The C.E.A. men left for Washington.

Wednesday, October 29: Davis and Fuller met Eric Johnston and heads of the M.P.A. Every aspect of the film crisis is discussed over a three-hour conference. The Englishmen were invited to stay over for a further congressional meeting of the presidents of the companies on the following day.

Thursday, October 30: Davis and Fuller attended a key meeting of the M.P.A. executive, at which State Attorney-General and Mr. Snyder are also invited; so is Donald Nelson. The C.E.A. men provide general information at the meeting and then leave to make way for the State Attorney-General.

That night they return to New York.

Friday, October 31: Entertained to lunch at the Harvard Club by the presidents of the M.P.A.'s foreign side.

They decide that sufficient progress has been made for them to spend no more time in America and to return to London as soon as possible.

Leave New York November 1; arrive back in England, Sunday, November 2.

Wardona Opening

The Wardona, Strood, was officially opened last week by Harry Ward, of H. Ward circuit.

A. G. Light, formerly with Portsmouth Town Cinemas, is the manager.

He was two years at the Moderne Cinema, Winton, Bournemouth, also with Capitol and Provincial News Theatres.

Simmons Joins the Dryhurst Board

The board of directors of Edward Dryhurst Productions state that Jules Simmons, who resigned from Anglo-American some months ago, has been appointed a director of the company.

His principal duties will be on the distribution and sales side. He will act as sales consultant.

Mr. Simmons will still retain his other film interests.

COMMONS APPROVES FILM DUTY—THE DEBATE *by KINE. Parliamentary Correspondent*

Any Settlement Must Result in Similar Dollar Saving as Set Out by the Treasury Order— *W. Glenvil Hall*

IF NECESSARY B. of T. WOULD STABILISE RENTALS: "WHY WERE WE NOT TOLD OF BRITISH RECEIPTS IN U.S." ASKS BENN LEVY

IN the House of Commons on Monday night, Mr. GLENVIL HALL, Financial Secretary to the Treasury, moved the approval of three Orders imposing an import duty of 75 per cent. on the value of all non-United Kingdom films registered and imported after August 7 last. He said that only feature films would be liable to the duty. It would not affect newsreels, a certain number of educational films and advertising films.

Mr. Hall admitted that it was a very high and heavy duty, and added: "I want to make it clear that it is not an aggressive act against Hollywood. It is simply and solely because the country cannot afford to allocate the dollars necessary to pay for American films at present. The duty applies also to the Commonwealth countries and the countries within the sterling area. The existing Empire preference of 5d. a foot, which the Dominions at present enjoy, will continue, but apart from that they will suffer the same duty of 75 per cent. as Hollywood."

In the last three pre-war years the amount spent by this country in dollars in payment for American films was about £7 million. In 1946-47 it had gone up to between £17 million and £18 million.

"It is impossible, if we are cutting food which is essential to the life of this country, to continue to import films and allow a drain on our dollar resources to the extent of £18,000,000 a year," he added.

The new duty would be levied on the actual value of the film. "We believe that we shall be able to meet the importers of films by making a fairly shrewd guess as to what the value of a film will be. We shall accept a deposit on its estimated value, and then, later on, when the run of the film here is finished, we shall be able to see whether our estimate has been correct, and it can be adjusted."

Apart from the main Order, the other two were to stop up loopholes. One would prevent an American film coming in as a single copy, paying only a penny a foot, being shown till it was worn out, and then for a second copy to come in under the same terms.

It was impossible to forecast what effect the new duty would have on the revenue. There was already a fairly large stock of American films still in this country, and they would, roughly, last for at least six months. The more optimistic thought they would go on for twelve months. Therefore, with the British films now about to be shown and with the American films in this country which could be reissued, it would appear that the kinemas in this country would find pictures for anything up to twelve months.

TOM O'BRIEN (Nottingham West, Lab.): Nonsense.

Our Films Second to None

Mr. Hall said that British films were second to none in the world. There was a time when they were nothing like as good as the best Hollywood films, but now they were technically equal to anything that came out of Hollywood, and their contents were streets and streets ahead of Hollywood. What this country lacked at present was numbers. They were not sufficient if the kinemas were to have a change of programme week by week. Therefore he was glad more were being made this year than last.

"If this work of producing new British films can be speeded up—and, what is equally important, their costs reduced—the Industry may weather the present difficulties and the difficulties that may fall upon it in the next twelve months will bring little danger. In fact, the Industry may emerge stronger than it was before.

"I am told that the present temper of the American film industry is not to attempt to import films into this country so long as the new duty exists. We would all regret that, because this imposition was not put on lightly or with any penal purpose. It may be, if Hollywood persists in this view, that the time will come when the British kinemagoer will have forgotten all the favourite American stars. It is possible for the people here to lose their taste for American films, which is the last thing that Hollywood producers want; nor do we desire it.

Looking Forward to Settlement

We would welcome a settlement of this difficulty. But any settlement which is negotiated must give a dollar-saving equivalent to the eventual saving expected from this duty. Whether this can be achieved by a greater showing in the United States of British pictures—and up to now a proper showing has been denied to our best films, although we have not squealed about it—to compensate, by the flow of revenue the other way, for the expenditure of dollars by this country, or whether there can be some form of barter, whereby an exchange of pictures can take place, is not for me to say now.

But I welcome the fact that the American moving-picture industry is sending a deputation to this country to discuss with the Treasury the possibilities of a solution acceptable to both sides.

Sir WALDRON SMITHERS (Orpington, C.) asked whether it was a fact that the Government was prepared to grant licences up to £9,000,000 for the erection and extension of film studios. Was the Board of Trade proposing to use some of the kinemas put out of business as storehouses? Did the Government mean to suppress the British film industry, buy it up cheap, and then nationalise it? In that event, was it proposed to appoint Mr. Giudice as the film commissar of Britain, and, if so, what were his qualifications and what was his nationality or country of origin?

A Promise Not Kept

TOM O'BRIEN complained that the promise given by the Chancellor of the Exchequer that the appropriate interest would be consulted had not been kept.

The American and British interests and the trade unions would have been able to find a solution for the Government which would bring the authorities the ends they had in view without bitterness. The Government had taken a high-handed attitude. They had done the right thing in a very bad way.

The Industry would have been able to give the Government a complete answer to the dollar problem.

In the years before the war the British film industry was the Cinderella of industry in this country. To-day, it can earn millions of dollars. British films have been on the eve of getting into the American and the South American market. Why do not the Board of Trade encourage British films? They have not lifted a finger to help the British film industry, either on the production or the exhibition side. They have left it to feather its own nest in its own way. They have left it to find its own studio space. Throughout, neither the Board of Trade nor the Treasury has done one thing to enable British film producers, independent and circuit, technical and labour, to do anything at all to develop the necessary programme. Unless the Government do something positive, the Industry will be destroyed by the action of this Labour Government.

E. P. SMITH (Ashford, C.) said "This Order may mean the closing down of a number—perhaps a large number—of British kinemas unless the Government intensifies the production of British films. British films are slowing down production at the moment when they should be making the utmost drive to produce." The mere cost of production was operating against the production of more British films. He knew film directors who tore their hair because they had to spend £120,000 on a subject which could be covered perfectly well at a cost of £40,000. They ought to encourage British films whether they were costly or cheap, always provided they were artistic.

BENN LEVY (Eton and Slough, Lab.) supported a footage tax. He was sceptical about the idea that the American film trade would persist in attempts to boycott British kinemas.

He did not think the business men in the American film industry would sacrifice all their profit merely because they were obliged to lose some of it.

The tax represented the first big opportunity the British film industry had had. A number of expedients would have to be adopted—the reissue of old British films; long runs, and a vastly increased production of films here. None of them had been adopted yet. Production had fallen off.

The "Kine." Quoted

In last week's KINE., Mr. Levy quoted, it was stated: "This is the British production industry's black autumn. During the current period six studios are out of action, with 14 idle sound stages."

Sir Alexander Korda's letter to *The Times* mentioned the occupied studios, but not the 30 per cent. that were unoccupied.

The reason was uncertainty and the fear that there would be retaliation in America depriving us of the American market. That would mean relying on the British market. But if it were true that we were losing in America why were we not told the figures?

It was a mistake on the part of both the Treasury and the Rank organisation to withhold these figures. It was nothing to be ashamed of if we were not making a profit in America. We were up against the hardest and tightest trading monopoly there.

The efforts of Mr. Rank and others to crash the American market were heroic. They were not successful because America would rather show their own productions and get all the profits than show Rank's productions and get the best part of the profits.

The Government should add to the Order a clause making provision for some reciprocal arrangements whereby there was a comparable remission of the tax payable by foreign film companies in the ratio in which they were prepared to import and show British films in America.

BEVERLEY BAXTER (Wood Green, C.) said that it was not a good thing that American films should be banned in this country now that foreign travel was banned. Our insularity would grow and grow.

T. O'BRIEN

BENN LEVY

Mr. MALLALIEU (Huddersfield, Lab.) said that Mr. Giudice should ask Sir Waldron Smithers to play for long periods on the mighty Wurlitzer to fill in the gaps left on the British screens. (Laughter.) He said that the duty did not discriminate between good and bad films, whereas a footage tax of, say, £10, would tend to discourage bad films.

WALTER FLETCHER (Bury, C.) said that the uncertainty in the British film industry was not for financial reasons but was owing to doubts whether it would be possible to get labour and materials. The fact that American films were being excluded meant that we were exporting unemployment to Hollywood and in the long run that would have a very bad effect.

BRENDAN BRACKEN (Bournemouth, C.) recalled that we got the utmost possible services from Hollywood during the war. But the Government were absolutely right.

Not a Discriminatory Tax

J. W. BELCHER, Parliamentary Secretary, Board of Trade, said that there was no intention at all to put up an embargo against Hollywood films. It was not a discriminatory tax in that sense. That would not do any good to the British film industry.

Mr. BELCHER said that within the limits imposed on them by present shortage the Government would continue to be prepared to do as much as they could assist the British film industry to extend its studios and supply them with whatever they needed.

Mr. BELCHER admitted that there had been no consultation with both sides of the Industry prior to the introduction of the tax, but he recalled that the Chancellor of the Exchequer had said that he would be pleased to hear of any alternative proposals that would give the same result.

No Nationalisation

Replying to Sir Waldron Smithers' questions, he said that there was no truth in the statement that £9,000,000 had been fixed as the amount to which licences would be granted for improvements and so on. They did not propose to use empty kinemas for storage purposes, nor had they nationalisation in mind.

He hoped that some reciprocal arrangements would be made that would be welcome on both sides of the Atlantic. All the Government wanted to do was to restrict the flow of dollars from this country.

The orders were agreed to without a division.

Two Major Producers Retort to the Alleged "Slow Down Policy" in Our Studios

Rank Organisation Has £9,250,000 Budget

TO MAKE 43 PICTURES IN TWELVE MONTHS

TWO weeks after union representatives alleged that British studios are heading for a crisis, the two major production groups have made important policy statements which give guarantees of increased production during the next 12 months.

J. Arthur Rank has said that his group is now starting on a £9,250,000 production programme of 43 major features—facts which suggest a trimming by the group to an average budget of £215,116 a film.

Sir Alexander Korda wrote to *The Times*, and said: "At the present moment 24 'A' pictures (first feature films) are in active production in Hollywood. In the British studios the number of feature films now in production is 20."

Giving a "pep talk" to studio employees at Shepperton over the week-end, Sir Alex said: "In my view there is absolutely no reason for any pessimism about the future of the British film Industry."

The Rank Organisation made this summary of its position: In production on studio floors—13 feature films compared with eight in actual production a year ago.

Denham will make 13 pictures during the next 12 months. Pinewood has been scheduled for nine. Gainsborough will turn out as many as 14, and Ealing will provide eight.

Six "curtain raisers" are to come from Highbury.

The Rank group says that 23 entertainment films are being made for children. 40 instructionals are in hand, together with nine new issues of "This Modern Age."

Four at Once

The statement, which was given wide publicity in the national Press over the week-end, gives details of how this step-up will be planned out, studio by studio. Denham is to house four pictures at once, starting early next year, instead of the past policy of three at a time. Next July, Pinewood will accommodate three subjects instead of the two-at-a-time system.

The report goes on: "Plans for a still further speed-up of production are likely to be announced next summer, following the successful completion of research work on new methods and processes which the Rank Organisation has been sponsoring for the past two years." These processes, the "Kine." understands, include David Rawnsley's "independent frame," first exclusively described by the "Kine." 18 months ago.

Arthur Rank argues that his organisation has managed to "avoid the worst effects of current raw material and equipment shortages" by manufacturing many types of equipment in this country. This programme has saved Britain many dollars and other foreign currencies.

No Cheap Films

Finally, the statement puts the view of most of the producers allied to the Rank Organisation: "An even greater increase in the number of films made—now being urged in some quarters of the film Industry—would be possible, but would mean a return to the period of cheap films which did so much to harm the reputation of British pictures before the war.

"Producers within the Rank Organisation hold very strongly the view that while every effort must be made to increase output and reduce costs, the quality of current British pictures must be maintained."

Films Named

These are the 1947-1948 pictures named this week by the Rank Organisation:—

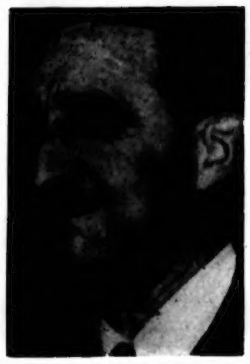
Pinewood — "Blanche Fury" (Cineguild), "Red Shoes" (The Archers), "Oliver Twist" (Cineguild), "Esther Waters" (Wessex), "London Belongs to Me" (Individual), "The Passionate Friends" (Cineguild), "The Blue Lagoon" (Individual), "Once a Jolly Swagman" (Wessex), "Far from the Madding Crowd" (Wessex).

Denham—"The Mark of Cain" (Two Cities), "Vice Versa" (Two Cities), "One Night With You" (Two Cities), "Hamlet" (Two Cities), "High Pavement" (Burnham), "Mr. Perrin and Mr. Traill" (Two Cities), "Transcontinental" (Two Cities), a Stewart Granger subject (Two Cities), "My Sister is Dead" (Two Cities), "The Housewife's Story" (Two Cities), a John Mills subject (Two Cities), "The Captain Was a Lady" (Rank-RKO), "Adam and Eveline" (Two Cities).

Shepherd's Bush and Islington—"When the Bough Breaks," "Broken Journey," "Snowbound," "Good Time Girl," "Miranda," "Easy Money," "The Calendar," "Roses for Her Pillow," "The Bad Lord Byron," "The Blind Goddess," "Journey Into Yesterday," "Columbus," "Mantilla," "So Long at the Fair," three "family stories" for Kathleen Harrison, Jack Warner and Petula Clark, "Trek," and "Double Pursuit."

Ealing—"It Always Rains on Sunday," "Against the Wind," "Saraband for Dead Lovers," "Eureka Stockade," "Scott of the Antarctic," "Kind Hearts and Coronets," "Another Shore," "Passport to Pimlico," "Many Happy Returns," "Trilby."

There are eight titles named for "curtain raisers" from Highbury. Seventeen subjects are named for "This Modern Age."



MORE AND GREATER FROM KORDA

Trade Unions Rebuked

SIR Alexander Korda put his case in *The Times* like this: "I think it should be mentioned that all the British studios put together hardly possess as many stages as one of the big studios in Hollywood, and that the number of people employed is something like 15 per cent. of the number of those employed in the Hollywood studios.

"Some of the crisis talk comes from some of the trade union leaders in the film Industry.

"They should, perhaps, remember that, to ensure a continuance of this output of quality pictures, reasonable working conditions in the film industry must also be maintained. Before the war, film studios worked 66 hours a week. Now a five-day week of 44 hours has been established. It is obvious that so long as this is in strict operation, films can be made neither as quickly nor as cheaply as before."

Korda called his Shepperton and Isleworth staffs together to tell them: "I am actively engaged with the planning of a full programme for both studios, but while I am unable to tell you at the moment every picture we are going to make, I assure you that our group has no intention whatsoever of diminishing either the number or quality of the pictures we made last year. On the contrary, we hope that we can make greater films and more of them."

Sir Alex gave these statistics concerning the time taken to complete his company's films—"Anna Karenina" in 91 shooting days, "An Ideal Husband" in 61 shooting days, "Mine Own Executioner" in 73 shooting days, and "Night Beat" in 56 shooting days.

"KINE." ANALYSIS OF THE POSITION

HERE are facts and figures analysed by KINE. specialists:—

The KINE. weekly British Production Chart—it appears on page 16 to-day—shows that this week there are 21 films being made, of which 14 can be classed as grade "A" features.

According to dates and names given the KINE. by the Rank Organisation news room, the group has nine on the studio floors, two at Denham, three at Pinewood, two at the Bush, no current film at Islington, where re-takes are being made on "Good-Time Girl" and "Broken Journey" prior to a new film starting on November 17; and one at Ealing and Highbury respectively. The Rank Organisation has location work on five films: and Ealing this month starts "Eureka Stockade" in Australia.

These KINE. statistics show the actual number of completed films which each of the leading studios will have made between January and December of this year:—

	1947	1946
British National (33,556)	5	7
Denham (110,248)	9	7
Ealing (24,694)	3	5
In Australia	1	1
Isleworth (21,430)	2	N.A.
Islington (10,212)	3	N.A.
M.G.M.-British (80,000)	3	N.A.
Nettlefold (13,076)	4	4
Pinewood (72,490)	6	4
Riverside (12,675)	3	3
Shepherd's Bush (30,785)	6	5
Shepperton (73,300)	4	3
Welwyn (15,368)	2	3
	51	

N.A. = Not available.

Figures in brackets are the total stage area of each studio in square feet.

With the addition of films from the Alliance group and independent producers not using the major studios, the British studios will have made about 55-60 top grade features this year, compared with 49 last year—but with an additional available production space of 132,495 sq. ft., which, for example, is some 20,000 sq. ft. more than the available space at Denham.

From these figures, the Rank Organisation has apparently made 27 grade "A" films in British studios this year (and this figure includes the Paramount and 20th-Fox pictures) compared with approximately 23 for the previous period.

The Korda studios have completed six films this year on the total 94,730 sq. ft. of space, of nine stages.

STAGES NOT IN ACTION

Last week KINE. figures showed that 14 sound stages of a total of 148,032 sq. ft. were not in full action.

Hollywood-British analysis made by the KINE. for 1946 shows that the U.S. has 160 sound stages of a total of 2,406,000 sq. ft., divided among the seven major studio groups. British studios then in use totalled 42 stages of 384,558 sq. ft. Hollywood plants made 330 films. British studios in the survey made 40 films. Deduction made: Hollywood was producing at the rate of 40 films on 82,958 sq. ft. less space than in this country.

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Complete Your Programme with

THIS MODERN AGE

THE OTHER THREW AWAY!

Fligelstone Says That Film Crisis May Vary L.C.C. Tax Deal

LONDON MEMBERS APPROVE PROGRESS ON NEW FLAT RATE PAYMENT PLAN

LONDON exhibitors, members of the London Home Counties branch of the C.E.A., listened last week to S. K. Lewis explaining the new Sunday opening tax agreement with the L.C.C.; then they heard T. H. Fligelstone say that the new deal could not be considered a victory for the branch. Lewis had told them that instead of paying £146,000 each year (that was the 1946 figure), the London men will in future pay a bulk sum of £115,000 in place of the percentage tax.

Mr. Lewis went on to tell the 27 exhibitors present that the London fee was among the highest in the country; but that the Public Control Committee of the L.C.C. had been most co-operative in listening to the exhibitors' case.

There is to be a Trust Fund set up, to which exhibitors will pay their allocated levy, plus an emergency tax, to keep the new fund in a healthy position. Arthur Taylor, the branch secretary, will pay over to the L.C.C. the charity tax in quarterly sums.

Each kinema is to be assessed on its 1946 financial year.

He emphasised that the flat rate was a very important matter, as the branch had a written guarantee from the L.C.C. that should any type of crisis cause a drastic cut in Sunday receipts, then the Council will be prepared to hear the kinema case for a reduction of the flat rate tax.

Three-Year Deal

Lewis added that the new deal is for a three-year period.

C. H. BARCLAY, actuary acting for the branch, gave further statistics concerning the new deal.

He said that London exhibitors would find an average tax reduction of 17.3 per cent. in 1948. They would be asked to pay a further 1.76 per cent. in excess of their assessed payment for purpose of maintaining the Trust Fund.

Then the meeting was opened to questions.

First was: "Can an individual kinema appeal if its takings drop during the year?"

Mr. LEWIS: "The answer is No."

THEO. FLIGELSTONE said: "The only reason we approached the L.C.C. was one of necessity, and we had to fight tooth and nail. I don't consider that we have a victory in this matter. The safety clause is most important because London is the most vulnerable spot in the present crisis."

Yearly Estimate

He was assured by S. K. LEWIS that the position of each kinema would be estimated year by year and not for the whole three-year period.

Mr. JAMES: "If an exhibitor does not open on a Sunday, will he be expected to pay his share?"

LEWIS: "No."

R. H. DEWES then moved that the report be accepted. He coupled this with a vote of thanks to S. K. Lewis for his work in negotiating the new arrangement.

J. W. DAVIES, branch vice-chairman, said that for his part the new move was most interesting as there was a possibility of the whole matter being raised in a similar light by the Middlesex County Council.

The meeting was then adjourned, the CHAIRMAN assuring members that they will be given further details of the constitution of the Trust Fund before further meetings are held.

Alan Ladd, Veronica Lake and Douglas Dick in SAIGON, which Paramount will Trade show at their Private Theatre on November 12, at 10.30 a.m.

SIR S. CLIFT REPORTS TO BIRMINGHAM C.E.A. ON UNITED STATES VISIT

EFFORTS TO SOLVE FILM DEADLOCK

MEMBERS who attended last week's meeting of the Birmingham and Midland branch of the C.E.A. heard a first-hand report of Sir Sidney Clift's work on behalf of the film Industry during his recent trip to America.

Sir Sidney said that he had gone to the States for a holiday, but on arrival there soon found himself working hard in an attempt to solve the film tax deadlock.

After long discussions, he said, he had convinced a party of film industrialists—among them Eric Johnston—to visit England to have talks with Mr. Dalton and Sir Stafford Cripps. These would take place somewhere about November 7 or 8.

In these talks, Sir SIDNEY pointed out to the Americans that Britain was their best customer so far as pictures were concerned, and that if they left us "high and dry" there was the possibility that they might lose our custom for all time.

By these short conferences the speaker said that he had been able to change their views completely regarding the tax on American films. "The harder I hit them the more they liked me," observed Sir SIDNEY, who explained how he presented the British point of view, pointing out that we had no dollars and therefore could not carry on.

Doubts Expressed on Fitness of Managers to Conduct Child Clubs

DOUBT as to the fitness of the average kinema manager to act as youth leader in connection with children's clubs is expressed in a report made by Maurice T. Woodhouse to the Leeds Educational Film Society. It is suggested that specialist guidance by educational and other social organisations should be made available to managers.

A tentative scheme of this nature has been adopted by Fred Norris, manager of the Gaumont, Leeds, who is co-operating with the Leeds Educational Film Society.

"Quite apart from the Saturday morning matinée," said Mr. Woodhouse, "there is now in most towns a demand for the special children's kinema opening on Saturday afternoons and for a couple of hours in the evening. Ultimately, the children's kinema, subsidised, perhaps, by the Government and showing films made entirely for children, is the most promising answer to a difficult problem.

Rising Numbers

Child kinema-going is on the increase. A tentative survey in Leeds showed that out of approximately 1,000 boys and girls between the ages of 8 and 15, 44 per cent. go at least twice a week and only 14 per cent. rarely never go. The G.-B. and Odeon circuits alone cater for about half a million children every Saturday morning.

"There have been many criticisms of these clubs. It has been argued that the children are not properly supervised, that the films are crude and have a bad moral influence. Many teachers contend that much of the work they do is undone on Saturday morning.

"We do not subscribe to the view that kinema clubs should be abolished. Saturday morning is a peculiar period of the week and children might be far worse employed then than in the kinema club."

BRISTOL S.C.M. TO SET UP SUB-AREAS

A GOOD deal of the time of the meeting of the Bristol branch of the Society of Cinema Managers was devoted to considering a suggestion that sub-areas should be formed. Martin Newman presided.

It was contended that if sub-areas were formed it would enable members to attend meetings in their own locality more frequently. Delegates could be appointed at these meetings to attend the branch meetings. It was felt, however, that the first thing for localities would be to increase the membership in their district, and it was decided that a recruiting campaign should be started.

After parts of the territory had been divided into sections, it was agreed to ask one member in each locality to arrange a meeting.

It was decided that resolutions passed by these local meetings would have to receive the approval of the branch meeting.

Campaign Books

It was agreed to ask head office to suggest to renters that, as soon as a film had been booked, the manager of the kinema should receive a campaign book.

It was pointed out that in many cases the manager did not receive a campaign book until he applied for it.

The secretary said that owing to the paper shortage it was now generally the rule that application had to be made.

It was contended that very often the manager did not receive a book until right on the play-date, and it was then too late to prepare a campaign to boost the film.

Meeting Dates

A proposal that meetings should take place every two months was deferred to the meeting on November 25.

BRITISH STUDIO NEWS

17 Minutes and It's in the Can

WILCOX HAS EIGHT WEEKS STUDIO SCHEDULE FOR "SPRING IN PARK LANE"

HERBERT WILCOX went on the floor with "Spring in Park Lane" at the M-G-M Elstree studios on Monday of last week (writes a KINE. man).

Work officially started at 9 a.m. The first take was in the can at 9.17.

Since then, Mr. Wilcox has averaged about 3 min. 20 sec. of screen time every day.

He confidently expects to be in and out of the studios in eight weeks.

If he succeeds in this he will have given an object lesson to more leisurely British producers who are not likely to be able to claim that their slower and more expensive pictures would compare with the sort of gross that Herbert picks up as a matter of course.

It was pleasant to go around the M-G-M lot and see how that Wilcox enthusiasm permeates everyone connected with his unit. Men who had been with him for 10 and 20 years were gathered around going about their various technical jobs, for Herbert is a man who likes to keep to the same successful team for picture after picture. No labour troubles where the Wilcoxes are concerned, I can tell you.

One of the comparatively new faces in the Wilcox set-up is Bill Kirby, assistant director. I believe he was a sergeant at Arnhem.

I had a look round the set with Bill Andrews, the art director who has been with Herbert for a number of years now. The sets look very fine indeed; so did the sketches in the designing rooms upstairs. I particularly liked a composite balcony set, showing the elaborate interior of a huge country house. At the end you could glimpse the well of the staircase descending to the ground floor.

Actually, it was descending into one of the empty water tanks in the studio floor—a neat case of making full use of your resources. Cameraman on the picture is Max Green and production manager, George Maynard. These two are both Wilcox stalwarts, and have worked through all his huge box-office successes.

The script for "Spring in Park Lane" is also by a member of the old firm, Nicholas Phipps. Another Wilcox stalwart is Anthony Collins. He is at the moment in Hollywood but is coming back shortly to write the music. He was first working for Wilcox before the original Victoria.

A break during the shooting of orchestral interiors at the Wembley Town Hall for International Motion Pictures' first feature film, FIRST RHAPSODY, completed last week. Douglas Long, boom operator; Bill Bristow, sound recordist; Barbara Cole, continuity; Kenneth Villiers, director; Cyril Bristow, director of photography; Eddie Smales, camera operator; Cyril Gray, a/camera operator; Harry Reynolds, producer; George Melachrino, musical director, and Jim Mellor, editor

Stein Tied to One Stage at Elstree has "A Tough Job"

THE restriction on overtime has resulted in set erection and shooting taking place more or less simultaneously on the one stage at Elstree, where Paul Stein is directing "So Died a Rat" for British National.

In one corner Stein was handling a laboratory sequence with Mervyn Johns and Nova Pilbeam, while in the opposite corner a set for the following scene was being built. It was impracticable to use any other stage for this work, as existing sets are required for the next picture.

Every time shooting started, the builders had to stop work on the new set. The consequence—possible delays on the next shooting schedule.

"It means more than just halting the carpenters for shooting," assistant director Leigh Aman told me. "In between shots, Paul wants to instruct the stars, and with this din going on, neither can hear what is said.

"It's been a tough job shooting and building at the same time," he continued. "On some occasions we've had to wait for the builders to finish set construction before we could get going in the morning. But for all that, we are only half a day off schedule and we shall probably be able to pick that up by November 10, our target date."

Paul Stein directs Nova Pilbeam in British National's SO DIED A RAT

This story of a German scientist who escapes from a P.O.W. camp and takes on the identity of a British doctor has entailed considerable location work—mainly for the chase sequences, which involve Baker Street, Victoria, Charing Cross, Monument, and Arsenal.

The latest railway sequence was filmed with the assistance of the London Passenger Transport Board, who provided the unit with an Underground train and station.

Condor Overcomes Labour Snags • Donat's Next Picture • Huth's Third This Year

DROPPED into London's Carlton Hill studios late last week to watch work on Condor Films' "A Gunman Escapes," due for Butcher's release. The story is based on the Antiquis murder.

Director Richard Grey told me he, too, was finding difficulties with the studio overtime agreement. "But," he said, "it's entirely up to my team here. We have a 16 days' shooting schedule—they know that the work's got to be done in that time. They've co-operated so well that we are a day ahead of schedule.

"We are aiming at 12 set-ups a day because we can work the five-day week only if we work a full day."

The set at Carlton Hill was a composite scene of a farmhouse interior, a barn and a loft. Changes of sets are made during location work.

Grey is in partnership with three exhibitors for the backing of this 5,000-ft. feature. They are Marshall Dent, of Birmingham, Harry Goodman, of Nottingham, and Bob Pritchard, of London.

Hylda Bagshaw is production manager and Cedric Williams lighting cameraman. Stars are John Hervey, appearing in "Noose," the West End show, John Fitzgerald, Robert Cortland, Frank Hawkins, and Jane Arden.

* * *

WITH THE signing of Robert Donat to the lead in "The Winslow Boy" (to be produced by Anatole de Grunwald and directed by Anthony Asquith at Shepperton), a very old association is renewed. It was Korda who discovered Donat nearly 15 years ago, and gave him his first screen part—Thomas Culpeper in "The Private Life of Henry VIII."

Meanwhile, the Technicolor "Bonnie Prince Charlie," which Edward Black is producing, has been moving back and forwards between Isleworth and Shepperton for the past weeks as sets were ready in each studio.

With the completion of shooting on "Anna Karenina" at Shepperton (the next two weeks will be taken up with additional scenes), the stars go their different ways.

Vivien Leigh goes into immediate rehearsals for the three plays she and her husband, Sir Laurence Olivier, will take to Australia in January.

Sir Ralph Richardson overlapped his rôle of Karenin in the Tolstoy adaptation with that of Baines, the butler in Carol Reed's new film, "The Lost Illusion."

Kieron Moore will have a well-earned holiday—he has not had a rest since August, 1946, when he began production on the current British Lion release, "A Man About the House."

* * *

HAROLD HUTH is to produce and direct "High Pavement," starring Hazel Court, Sally Ann Howes, Dermot Walsh, Barbara Mullen, Martita Hunt and Patrick Holt.

This is Harold Huth's third film this year and second in association with John Corfield. It starts at Denham on November 10 and will be a Burnham production.

* * *

DENNIS PRICE, star of Gainsborough's new film, "The Bad Lord Byron," based on the life of Britain's celebrated poet-adventurer, has returned from location work in Italy with producer Aubrey Baring, director David MacDonald and members of the unit. They have brought back more than 14,000 ft. of location shots.

* * *

A SPECIALLY chartered aircraft flew associate producer Keith Campbell and first assistant direc-

Continued on page 16

BRITISH PRODUCTION PROGRESS CHART

STUDIO.	TITLE.	WEEK.	PRODUCER AND RENTER.	CUTTING STAGE.	IN PREPARATION.
BRITISH NATIONAL	"So Died a Rat"	8	British National (Pathe)	"Case of Three Weird Sisters" (Br. National: Pathe) "Crimes of Burke and Hare"	"Uneasy Terms" (Br. Nat.: Pathe). Starts Nov. 10. A Frank Chisnell Production.
BUSHEY	No feature in production	—			
CARLTON HILL	"Gunman Escape"	3	Condor	"Fatal Night" (Mario Zampi)	
DENHAM	"Hamlet"	27	Two Cities (G.F.D.)	"Vice-Versa" (Two Cities: G.F.D.)	"High Pavement" (Huth-Corfield). Starts Nov. 10.
	"Escape"	2	20th-Fox unit	"So Evil My Love" (Hal Wallis: Paramount) "One Night with You" (Two Cities: G.F.D.)	"Mr. Perrin and Mr. Traill" (Two Cities: G.F.D.). Lawrence Huntington to direct.
EALING	"Saraband for Dead Lovers"	10	Ealing (G.F.D.)	"It Always Rains on Sunday" (Ealing: G.F.D.) "Against the Wind" (Ealing: G.F.D.)	"Scott of the Antarctic" (on location) (Ealing: G.F.D.) "Eureka Stockade" (in Australia). "Kind Heart and Coronet" (Ealing: G.F.D.). Starts Dec. 22.
HIGHBURY	"Penny and the Pownall Case"	4	Rank second feature (G.F.D.)	"To the Public Danger" "Colonel Bogey" (Rank second feature: G.F.D.)	"Trouble in the Air." Charles Saunders to direct.
ISLEWORTH	"Bonnie Prince Charlie" (with Shepperton)	—			
ISLINGTON	Bush retakes	—		"Miranda" (Gainsborough: G.F.D.) "When Bough Breaks" (Gainsborough: G.F.D.)	"Blind Goddess" (Gainsborough: G.F.D.). Starts Nov. 17.
MANCHESTER	"Holiday with Pay"	6	John E. Blakely Production		
MARYLEBONE	"My Hands are Clay"	4	Dublin Films	"Dick Barton" (Marylebone-Hammer: Exclusive) "What the Stars Foretell" (Faroe Productions: Exclusive)	
M-G-M BRITISH	"Spring in Park Lane"	2	Herbert Wilcox (Br. Lion)	"Idol of Paris" (Premier: Warner)	Nothing set.
NETTLEFOLD	"The First Gentleman"	17	Columbia (Columbia)		New Paul Temple (Nettlefold: Butcher. Starts Nov. 10.
PINEWOOD	"Oliver Twist"	19	Cineguild (G.F.D.)	"Blanche Fury" (Cineguild: G.F.D.)	"Blue Lagoon" (Individual: G.F.D.).
	"Red Shoes"	16	Archer (G.F.D.)		"Passionate Friends" (Cineguild: G.F.D.).
	"London Belongs to Me"	1	Individual (G.F.D.)		"Once a Jolly Swagman" (Wessex: G.F.D.).
	"Esther Waters"	1	Wessex (G.F.D.)		
RIVERSIDE	STUDIO CLOSED	—			
SHEPHERD'S BUSH	"The Calendar"	8	Gainsborough (G.F.D.)	"This Was a Woman" (Hellman: 20th-Fox) "Good Time Girl" (Gainsborough: G.F.D.)	"The Bad Lord Byron" (Gainsborough: G.F.D.). Starts Dec. 6.
	"Easy Money"	8	Gainsborough (G.F.D.)	"Broken Journey" (Gainsborough: G.F.D.)	"Melba" (Gainsborough: G.F.D.).
				"Snowbound" (Gainsborough: G.F.D.)	"Trek" (Gainsborough: G.F.D.).
SHEPPERTON	"Bonnie Prince Charlie"	13	London Films (British-Lion)	"Ideal Husband" (London Films: British-Lion (Premier: Nov. 13)	"Double Pursuit" (Nov. 24). "The Winslow Boy" (Dec. 15 start).
	"The Lost Illusion"	3	Carol Reed (British-Lion)	"Anna Karenina" (London Films: British-Lion)	"I Will Repay"
SOUTHALL	STUDIO CLOSED	—		"Just William's Luck" (Alliance: G.F.D.)	
TEDDINGTON	Opens 1st week December			"No Orchids for Miss Blandish" (Alliance: —)	
TWICKENHAM	"The Brass Monkey"	10	Alliance (United Artists)		Not settled.
VIKING	"Flamingo"	8	Inspiration (Grand National)	"Daughter of Darkness" (Alliance: Paramount) "Things Happen at Night" (Alliance: Not set)	
WELWYN	"Bond Street"	16	World Screenplays (Pathe)	"Brighton Rock" (Charter: A.B.P.C.) "My Brother Jonathan" (A.B.P.C.-Pathe)	
WINDSOR	"Starlight Stone"	3	Cine Industrial (Renown)	"First Rhapsody"	

BRITISH STUDIO NEWS

Continued

tor E. A. Joseph to Nairobi to prepare for "Trek," Gainsborough's film of one of the sagas of modern times—the overland journey from the Mediterranean to the Cape.

"Trek" stars Jack Warner and Kathleen Harrison.

Campbell and Joseph are arranging a caravan of seven specially designed trucks and three utility brakes to take the film-makers on the desert journey early in the New Year.

Two women—a continuity girl and a wardrobe assistant—will be part of the crew. Members of the location unit have not yet been chosen.

* * *

Slipping away from the motor-coach load of Press (mainly lay) people invited to the opening of Sound City's new studio canteen at Shepperton, I wandered over to Stage "C," where interior work has started on "The Lost Illusion."

Here workmen were putting the finishing touches to the elaborate reception-hall set. Some 100 people—including director Carol Read—were testing the newly finished first-floor landing way up in the flies of the stage.

Even the massive doors leading off to the banquet hall are solid—associate producer Phil Brandon told me they are wrought iron and came from a well-known house. Incidentally, Phil's son, Clif, is second assistant director for this production, in which Sir Ralph Richardson plays the leading rôle.

B.K.S. LECTURE

G. I. P. Levenson, Ph.D., B.Sc., is addressing the B.K.S. on "Controlling the Elon-Hydroquinone Developer" at the Gaumont-British Theatre, Film House, Wardour Street, on November 12 at 7.15 p.m.

A Tricky Problem—Cricks Replies to Michael Powell

ONLOOKERS such as myself proverbially rush in where experts such as Mr. Powell and Mr. Junge fear to tread.

Mr. Powell has cited the one scene from the moving stairway sequence in "A Matter of Life and Death" which had me guessing; the scene where a group of characters on the escalator descend into the operating theatre. I agree that if 17 people have to be transported down a moving stairway for 20 yards, an actual moving stairway must be built; but would not a moving camera have been an alternative?

I assumed that this was actually the case, and eventually worked out the procedure as follows: a high rostrum upon which the characters stand; stairs (not necessarily practical) continuing down and up, and extended into the far distance by the scene painter, the perspective possibly distorted to suit a short-focus lens; rails at the sides of the stairs carrying the moving columns; the camera on a crane or hoist. The foreground operating theatre superimposed on this background by optical printing.

Having seen the film only once, I do not know whether this reconstruction would have met the requirements of the script. If not, then the script might have been altered without any loss of entertainment value.

R. H. CRICKS.

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"OH MR. PORTER"	Will Hay	U	BR.15358	7578
"THE CRYSTAL BALL"	Paulette Goddard Ray Milland William Bendix	U	F.6289	7323
"I MARRIED A WITCH"	Veronica Lake Fredric March Susan Hayward	A	F.6261	6886
"NON-STOP NEW YORK"	Anna Lee John Loder Francis L. Sullivan	A	BR.15233	6472
"THE WOMAN OF THE TOWN"	Claire Trevor Albert Dekker Henry Hull	A	F.7204	8046
"MY SON ALONE"	Richard Dix Preston Foster	A	F.6022	7375
"STRANGE BOARDERS"	Tom Walls Googie Withers	A	BR.281	7149
"THE KANSAN"	Richard Dix Jane Wyatt	U	F.6848	7163
"THE BABY VANISHES"	Victor McLaglen Dennis O'Keefe Zasu Pitts	U	F.4739	6760
"SAID O'REILLY TO McNAB"	Will Fyffe Will Mahoney	U	BR.14929	7634
"SO ENDS OUR NIGHT"	Glenn Ford Fredric March Margaret Sullavan	A	F.4052	10944

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NEW ORDER BLOCKS DOLLAR FLOW

"More Discrimination"

WHAT at first sight looks like further discrimination against American films—according to the Motion Picture Association of America—is made by the publication by the Treasury of a new Order affecting the importation of foreign films into this country.

The Order, which came into force at midnight on Wednesday last week prohibits in effect the registration, and therefore the commercial distribution and exhibition, of American films imported at the 1d. per ft. duty under the "single copy" regulations.

The Order affects only English language films; foreign language films are not mentioned.

Asked for his opinion of the Order, F. W. Allport, European manager of the M.P.A., said: "The Order is bound to cause resentment in America. It cannot fail to make bad matters worse.

"There is no reason whatever to believe that the principal American film companies would have used the 'single copy' provisions of the law to escape payment of the *ad valorem* duty, but they can hardly be expected to welcome official action that enables Continental films to do so as a regular practice.

"It can also be argued that in permitting the entry of a corresponding product from other countries at a lower rate of duty the new Order contravenes the 1938 Anglo-American Trade Agreement. Certainly it will have to be examined in that light."

No "Eagle Lion" Ban in Switzerland

A story that the Eagle-Lion set-up had been refused membership of the Swiss Renters' Association and that in consequence all Rank productions are barred from the Swiss market is denied by R. S. Bromhead, general manager of Eagle-Lion.

"In the first place," he told the KINE., "we have no 'Eagle-Lion set-up' in Switzerland, and, secondly, at the moment there are 13 of our films in current distribution.

"It is true that we have been negotiating a franchise for some of our product with Victor Films, headed by Jean Stoll, whom we know quite well, on the understanding they are admitted to the Renters' Association. That I expect will take place shortly.

A.C.T. LOSES 320 MEMBERS

A.C.T. has completed transfers of its personnel to N.A.T.K.E. and E.T.U. under the recent inter-union agreement, it was stated this week. A.C.T. loses 330 repair and dispatch men, 100 projectionists and 39 secretarial members. It expects to take in 110-150 people from the other two unions.

FINANCIAL FACTS AND FIGURES — *By V. J. BURTT*

Why G.T.C. Profits Fell—Drop in Takings and Rising Overheads

CINEMA-TELEVISION REPORT

FROM OUR CITY OFFICE
Palmerston House,
Bishopsgate, E.C.2
Telephone: London Wall 3431

TRADING profits of the General Theatre Corporation group, subsidiary of the Gaumont Organisation, amounted to £452,838 for the year to March 31 last, against £582,727 for the previous year.

J. Arthur Rank states that the greater part of the decrease was attributable to the sale of the music-halls, in respect of which a trading period of 9 months to December 31 last only is reflected in the accounts.

Profits of the kinema group show a moderate decline. Attendances are not being maintained during the current year at the high levels reached in recent years, in addition to which operating expenses and overhead charges have steadily increased, the principal cause of the increase, according to Mr. Rank, being the new wage rates introduced in the autumn of 1946.

Mr. Rank also reveals that the management charge paid to the parent company has, owing to increased costs, become insufficient. As from January, 1947, it will be a proportion of the head office expenses of the Gaumont-British group, calculated on the basis of turnover. The past year's G.T.C. trading profits, however, are arrived at after deducting the fixed £35,000 per annum.

After various deductions, the profits come out at £107,845, against £169,508. General reserve gets £35,000, against £40,000, and, after paying the dividends, the carry forward is raised from £53,219 to £56,122.

Big Reserves

As a result of the sale of the music-halls, capital reserves, free reserves, and capital surplus have increased from £1,108,994 to £1,661,636.

Val Parnell Leaves

The statutory balance-sheet reveals that £10,000 had been paid to Val Parnell, the director, as compensation for loss of office. The compensation agreed will be submitted for approval at the general meeting to-morrow (Friday), which will be held at Film House, Wardour Street, 11 a.m.

Profits from Television

The report of Cinema-Television, of which J. Arthur Rank is chairman, for the 11 months to March 31 last, shows a trading profit of £96,738 (including those of Bush Radio), compared with £95,068 for the previous 12 months. Net balance is £42,994, against £47,221.

SHARE MARKET BAROMETER

	1946 High.	1946 Low.	Latest.	Change.
African Theatres Ord.	6⅛	5⅛	£6⅝	— 1/3
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/-	17/-	— 1/-
" " " 6% Pref.	32/6	25/3	24/-	— -/6
" " " 4½% Pref. Pf.	25/4½	22/1½	21/9	—
A.P.P.H. Ord.	46/3	28/-	30/-	—
Brit. & Amer. Film Press, Ltd. (1/-)	—	—	1/3	—
Brit. & Dom. Films (12/-)	27/3	17/4½	15/-	— 1/-
" " " 5½% Pref.	23/4½	20/-	20/-	— -/6
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	12/6	—
" " Ord.	6/10½	5/6	5/-	— -/1½
Brit. Lion Studios Ord.	6/6	3/10½	5/-	—
" " " 6% Pref.	26/-	24/6	20/-	— -/7½
" " " 5% Notes	100½	98½	£90	+ £1
" " " 4% Debs.	102½	£98½	£94	+ £2
Capital Prov. News. (5/-)	20/6	12/0	10/6	— 1/-
Cine Television "B" Ord.	6/7½	2/6	2/6	—
Dufay-Chromex Ord. (2/-)	6/3	3/7½	3/4½	+ -/1½
Gaumont British Ord. (10/-)	28/10½	21/3	16/3	— 1/6
" " "A" Ord. (5/-)	18/6⅛	12/0	7/9	— -/9
" " 5½% 1st Pref.	28/10½	21/3	21/6	— -/6
" " 3½% Debs.	£109½	£100	£100	—
General Theatres Prefd. (6/8)	28/6	12/6⅛	18/9	—
" " 3½% Debs.	£105½	102½	£94	+ £1
Granada Theatres 1st Pref.	22/9	19/-	17/9	—
Humphries, G., Co. (5/-)	—	—	42/6	—
Kinemas Ord. (5/-)	12/7½	10/-	9/9	— -/6
Mde. Tussaud Def. (1/-)	7/9	4/0½	4/9	—
" " Prefd. Ord.	30/3	22/6	24/-	—
Moss Empires Ord.	48/-	40/-	33/9	— -/3
" " Cum. Pref.	25/3	23/-	21/6	—
" " 3½% Deb.	£105	£103	£94	+ £1
Odeon Ass. 4½% Pref.	—	—	19/-	— -/6
" " 3½% Deb.	—	—	£90	—
Odeon Props. 4½% Pref.	25/3	21/-	21/-	—
" " 3½% Debs.	£109	£98	£94	+ £1
" " 4% Debs.	£108½	£101½	£94	—
Odeon Theatres Ord. (5/-)	53/1½	38/9	31/3	— 2/6
" 6% Pref.	30/6	25/9	24/6	— 1/-
P.C.T. 10% Cum. Pref.	41/10½	36/9	28/9	+ -/3
" 7½% "A" Pref.	33/9	30/7½	26/3	— -/3
" 7½% "B" Pref.	33/9	31/-	25/7½	+ -/1½
" Construction 7% Pref.	33/3	28/3	25/-	—
Scophony (5/-)	16/-	6/6	5/3	+ -/3
Stoll Theatres Corpn. (16/-)	24/9	17/9	12/-	— -/6
Twentieth Cent. Ord. (5/-)	5/1½	3/-	2/6	—
" " 6% Pref. (10/-)	12/3	7/6	7/6	—
United Entertainments Ord. (5/-)	11/11½	10/3	8/-	—

FOUR G-B SUPERS TO PRESENT PANTO.

FOUR of the biggest kinemas on the G.-B. circuit will present a month of pantomime during the Christmas holidays.

They are the Gaumont, Hammersmith; Trocadero, Elephant and Castle; Troxy, Stepney; and Regal, Edmonton.

In addition, the State, Kilburn, will present Billy Smart's New World Circus for a four-week run.

Each of the shows will open on Boxing Day, and the four pantomimes will play one week at each theatre, changing every week.

Following are particulars of the four shows which will star famous screen and stage personalities:—

Derek Roy will present Jean Kent as principal boy in "Cinderella," with Derek Roy and Julia Bretton.

Harry Benet will present Walt Disney's "Snow White and the Seven Dwarfs," with Victor Standing and Olga Fleming.

Ralph Marshall will present Claude Hulbert, Tessa Deane, Bryan Michie and Enid Trevor in "Dick Whittington," and Harry Benet will also present Richard Hearne and Doris Hare in "Mother Goose," with Kathleen West.

L.C.C. Approves S.O. Tax on Flat Rate Basis

The amendment altering the percentage basis to a flat rate of the charity levy clause in Sunday opening licences was approved at Tuesday's meeting of the London County Council.

In the next three years, starting January 1, the new flat rate contribution will amount to £115,000 annually, payable in advance, of which £5,570 goes to the Cinematograph Fund.

A recommendation of the Public Control Committee is a revised condition of licence for film societies which, as from January 1, will have to pay the Sunday opening charity contribution.

Telecasting Experiment at Regal, Edmonton

A telecasting experiment—the relaying of a 90-minute variety bill for the B.B.C.'s television programme—was made at the Regal, Edmonton, on Monday evening.

This is the first time it has been attempted from a kinema with a live audience.

The Regal is booked for two more telecasting dates in January, when excerpts from the pantomime to be staged there will be relayed.

Depressed Shares

The weight of depression seems to grow even heavier in the kinema share market.

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

My chief in Great Britain is at the moment "bearing his blushing honours thick upon him."

* * *

Close upon the presentation of the C.B.E. to S. Eckman, Jnr., by the First Lord of the Admiralty, came that of a book, by Jimmy Squier, who represented 931 employees of Metro-Goldwyn-Mayer Pictures, Ltd., and its associated companies, in Great Britain and Eire.

Here are Lena Horne and Rochester in the unique and much-discussed musical, "CABIN IN THE SKY," which I am reviving this Thursday at the Ritz. (See last column.)

* * *

A book is a very precious thing to S. E.

* * *

He confided to the various heads of departments who were with Jimmy Squier at the presentation that his collection of books sometimes gets mighty dusty—because no one is allowed to lay a hand on them but himself.

* * *

But this is a very special book, something really unique, an Anniversary Album, exquisitely worked in illuminated lettering on parchment, and bound in Levant Morocco leather.

* * *

The first paragraph of its citation makes the purpose of the presentation clear:—

* * *

"We have the honour to offer you our sincere congratulations on completing 20 years' leadership and 30 years' distinguished association with Metro-Goldwyn-Mayer."

Further tribute and expression of loyalty and good wishes to both Mr. and Mrs. Eckman were followed by the 931 signatures.

* * *

Artists and craftsmen of the Chevron Studios of London, foremost practitioners of the ancient English art of illuminating manuscripts, spent several months in designing and executing this book.

* * *

In Sam's wonderful library, it will be "first among equals," most prized of all his thousands of books.

* * *

Honoured guest in London now is Lena Horne.

Ballet Is Booming

Ideological differences vanish like smoke in the wind when ballet takes the stage. In its traditional Russian home, and equally in Britain, France and America, its popularity is greater than ever. But the thousands who see it on the stage will become millions when it is brought to the screen in "THE UNFINISHED DANCE," presenting (among others) Margaret O'Brien Cyd Charisse (on left above) and Karin Booth.

May I remind you that I am trade-showing to-day (Thursday) one of the most delightful and amusing of the O'Brien's earlier pictures, "LOST ANGEL"?

This lovely coloured star is, off-screen, not only a charming but a cultured and wise young woman.

* * *

The large number of journalists and others who welcomed her last week saw and were conquered, and she got a big "press."

Naturally and inevitably, my British customers ask: "What about a spot of Horne on the screen?" She has not been seen in a picture since "TILL THE CLOUDS ROLL BY."

* * *

Well, it so happens that I have a trade show this week (Wednesday) of the revival of "TWO GIRLS AND A SAILOR," to which Lena contributes only a brief appearance but an outstanding song, "Paper Doll."

* * *

Don't forget, by the way, that "TWO GIRLS AND A SAILOR," with June Allyson, Gloria de Haven, Van Johnson, Jimmy Durante, Tom Drake, is one of the notable musical successes of recent years, challenging even "ANCHORS AWEIGH."

* * *

But I felt more was demanded than this comparatively brief glimpse of Miss Horne.

* * *

So I have arranged to show to-day (Thursday) at the Ritz, Leicester Square, one of the most praised, most discussed, and least seen pictures ever made.

* * *

I refer, of course, to "CABIN IN THE SKY," rapturously received by discriminating picturegoers and critics, when it was originally shown in the West End, and since "plugged" by the B.B.C. over and over again, but never given any real chance to make good with the general public throughout the country, because of prejudice against—or, perhaps one should say, unfamiliarity with—its theme: the naive but sincere and beautiful negro concept of Heaven and earth, the Lord and the Devil.

* * *

Since its original presentation much has happened, including the successful presentation of several plays, to familiarise Britons with the outlook of the coloured peoples—both in their own Dominions and Colonies and in the United States.

* * *

Apart from this, "CABIN IN THE SKY" will always be one of the most ear-haunting, memorable and beautiful musicals ever produced.

* * *

And Lena Horne, although for a large portion of it she appears as Satan's collaborator, gives a lovely and unforgettable performance, as do Ethel Waters, Rochester, Rex Ingram and Louis Armstrong.

* * *

I sincerely recommend you, as well as the public, to have another look at "CABIN IN THE SKY."

—Leo

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Comin' Thro' the Rye (Advance Films)—British.	61 min. (U)	Molly Weir, ... Olivia Barley, Terence Alexander.	Musical biography presenting a true account of the crowded and colourful, life of Robert Burns, the famous Scottish poet. Acting adequate and staging authentic, but musical detail excessive.	Booking mainly for the Scottish clientele (CC).
Lady Chaser ... ... (Pathe)—U.S.	58 min. (A)	Robert Lowery, ... Ann Savage, Inez Cooper.	Nut-shell romantic crime melodrama. Plot a trifle theatrical, but cast competent, staging good and climax exciting.	Acceptable industrial thick-ear (C).
*Musical Romance ... (New Realm)—British.	35 min. (U)	Commentary by ... Bruce Belfrage.	Thumbnail musical fantasy. Story vague, but excerpts from classics expertly presented.	Full quota fill-up, mainly for smaller family halls (CC).
Riding the California Trail (Pathe)—U.S.	58 min. (U)	Gilbert Roland, ... Martin Garralaga, Teala Loring.	Period outdoor romantic comedy melodrama, the latest Cisco Kid. Story transparent and fights a foregone conclusion, but atmosphere picturesque and asides popular.	Passable series "second" (CC).
Rock River Renegades ... (Butcher's)—U.S.	56 min. (U)	Ray Corrigan, ... John King, Max Terhune.	Potted Western with vocal intermissions, illustrating yet another "Rangebusters" adventure. Story and teamwork adequate and scenery picturesque.	Useful second (CC).
*Way of the World, The (Butcher's)—British.	34 min. (U)	Hamilton Deane, ... Graham Russell, Mary Perkins.	Screen scrapbook clumsily compiled from clippings from old-time slapstick comedies and lurid melodramas. Quota ticket sole booking angle.	Fill-up for uncritical (CC).
Youth Aflame ... ... (New Realm)—American.	61 min. (A)	Joy Reese, ... Warren Burr, Kate Morley.	Exuberant teen-age melodrama with gangster backgrounds. Story naive yet actionful, characterisation robust and climax both exciting and salutary.	Safe "melo" for the industrial ninepennies (NC).
REISSUES				
Drums of the Desert ... (Monarch)—U.S.	63 min. (U)	Ralph Byrd, ... Lorna Gray, George Peter Lynn.	Spectacular romantic melodrama against colourful Foreign Legion backgrounds. Reviewed in "Kine." November 14, 1940.	Good popular booking (C).
Klondike Fury ... ... (Monarch)—U.S.	67 min. (A)	Edmund Lowe, ... Lucille Fairbanks, Bill Henry.	Medico melodrama, set in the frozen North. Reviewed in "Kine." August 27, 1942.	Good general "programmer" (NC).
Sign of the Wolf, The ... (Monarch)—U.S.	62 min. (U)	Michael Whalen, ... Grace Bradley, Manton Moreland.	Robust outdoor romantic melodrama. "Kine." review July 3, 1941.	Good family booking (C C)

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
* British Picture.

Reviews for Showmen : *By Josh Billings*

COMIN' THRO' THE RYE

Advance Films. British (U). Directed by Walter C. Mycroft. Featuring Molly Weir, Olivia Barley and Terence Alexander. 5,600 *feet. Release not fixed.*

MUSICAL biography, presenting a true, though somewhat lengthy, account of the crowded and colourful yet tragically short life of Robert Burns, the famous Scottish poet and one of the greatest lyricists of all time. The cast is composed of competent stage and B.B.C. artistes and vocalists and all the locations are authentic, but a determination to do full justice to its subject causes it to overshoot its target. Excellent for the classroom and student bodies, it needs gentle pruning before being passed on to the general public. Much of its warm, natural drama is hidden by excessive vocal detail. As it stands, quota booking mainly for the Scottish clientele.

Story.—Born on January 25, 1759, Robert Burns, the son of a tenant farmer, was put to work at an early age and became a ploughman, but found time to educate himself and, after acquiring a taste for literature, started to write creditable verse. He and his brothers bought a farm of their own, but the venture proved a failure. Burns decided to go to the West Indies and published his poems to defray expenses. The first edition brought him fame and, instead of setting sail he became a social lion of Edinburgh. He eventually gave up farming altogether, but his unhappy marriage to Jean Armour and his tragic love affair with "Highland Mary," coupled with a longing for the good things of life and strong liquor, affected his constitution and he died of rheumatic fever, his legacy to the world being his imperishable song and verse.

Acting.—Terence Alexander makes a romantic Burns, Olivia Barley and Patricia Burleigh are adequate as "Highland Mary" and Jean Armour respectively, while Trefor Jones, Sylvia Welling, Alexander Henderson and the Scotia Singers sing sympathetically and lustily on all possible occasions.

Production.—The film is a sincere attempt to paint an accurate full-length portrait of Burns, but perspective is occasionally lost through excessive musical embellishment. Burns was a man's man because, and not in spite, of his frailties and excesses, and the film would have made better drama and entertainment if the "ploughman poet's" genius for verse and song had been taken more for granted. Pictorially impressive, it carries its footage rather heavily and all because it leaves nothing to the imagination. Happily, its faults can be easily remedied by judicious cutting.

Points of Appeal.—Rich subject, good characterisation, picturesque and authentic staging, strong appeal to Scottish audiences, quota ticket, and, above all, title.

LADY CHASER

Pathé. American (A). Directed by Sam Newfield. Featuring Robert Lowery, Ann Savage and Inez Cooper. 5,245 *feet. Release not fixed.*

NUTSHELL romantic crime melodrama, depicting the adventures of a young constructional engineer who turns detective to clear his fiancée of a murder rap. Its plot is definitely on the theatrical side and much of the dialogue is trite, but its constant change of scene and robust finale elevate it into the popular grade. It will thrill and amuse the not-too-fussy. Acceptable industrial "thick-ear."

Story.—Dorian Westmore, a pretty girl, accepts an aspirin tablet from Inez Palmer, a wily wench, while using a writing room in a fashionable hotel. She doesn't take it, and later gives it to a wealthy uncle. The tablet contains poison, the uncle dies, and Dorian, one of his chief beneficiaries, is arrested, tried, found guilty and sentenced to death. Peter Kane, Dorian's engineer fiancé, determines to prove her innocence and sets out to find Inez, clearly described by Dorian. Inez, who is blackmailing J. T. Vickers, Dorian's unscrupulous attorney, soon realises that the poisoned aspirin was meant for her and decides to get as far away from Vickers as possible. Her hasty retreat complicates Peter's quest, but, after a few more killings, perpetrated by Vickers, Peter catches up with Inez. She promptly unmasks Vickers, thereby snatching Dorian from the gallows.

Acting.—Robert Lowery talks too much, but, apart from this one failing, he makes a manly and likeable Peter. Ann Savage looks the part as the frightened and unscrupulous Inez, and Inez Cooper meets all demands as the unhappy Dorian.

Production.—The picture is both complicated and far-fetched, but it overcomes most of its weaknesses before it reaches its exciting in-the-nick-of-time ending. Few feet are wasted

REVIEWS—continued on page 24

They grew up with a secret . . .
A secret which divided them from the rest of the world... A secret which bound them to "THE WOMAN IN THE HALL"

J. ARTHUR RANK PRESENTS

URSULA JEANS

JEAN SIMMONS

CECIL PARKER

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WOMAN
N THE HALL

Based on the novel by G. B. STERN
Directed by JACK LEE
Produced by IAN DALRYMPLE

GENERAL FILM DISTRIBUTORS LIMITED

A WESSEX FILM

Complete Your Programme with

THIS MODERN AGE

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***REVIEWS*—continued from page 21**

and its handy length is not the least of its virtues. As for its technical presentation, this is well up to scratch. It will have no need to hang its head, even if played in support of a *de luxe* top-liner.

Points of Appeal.—Lively tale, competent cast, good staging and thrilling climax.

RIDING THE CALIFORNIA TRAIL

Pathé. American (U). Directed by William Nigh. Featuring Gilbert Roland, Martin Garralaga and Teala Loring. 5,303 *feet. Release not fixed.*

PERIOD outdoor romantic comedy melodrama, the latest "Cisco Kid." It describes in a pleasant patois how the dashing Mexican Robin Hood saves a beautiful señorita from being cheated out of her rightful inheritance. There are a few exciting duelling sequences here and there, but it is its sleepy, picturesque atmosphere that makes the strongest appeal. Sunny "U" certificate, with a popular series label, it represents safe family hall and kids' club fare. Passable second.

Story.—The Cisco Kid, a dashing, good-hearted bandit, and his faithful henchman, Baby, learn that Raoul, a handsome rascal, is chasing Dolores, a beautiful and wealthy young woman. He resolves to protect the menaced maiden and becomes a guest in the home of Don Jose Ramirez, her uncle, by posing as a famous swordsman. Raoul eventually sees through the masquerade and challenges the Kid to a duel, but is defeated. It then turns out that he and Don Jose were secretly plotting to rob Dolores by forging her father's will. Meanwhile, the authorities pick up the Kid's scent, but again he eludes them.

Acting.—Gilbert Roland adequately preserves continuity of character as the dashing, ubiquitous Cisco Kid, Teala Loring is a graceful and appealing Dolores, and Ted Hecht and Martin Garralaga make an exuberant, if obvious, pair of villains as Raoul and Don Jose.

Production.—The scenery and incidental song numbers are pleasing to the eye and ear and atone in no small measure for a transparent plot and fights and duels that end a little too easily in victories for the hero. Soothing, yet colourfully attired, it is, we reiterate, acceptable family and juvenile entertainment. The Kid rests elegantly on his rapier.

Points of Appeal.—Light-hearted plot, congenial atmosphere, exciting finale, and the Cisco label.

MUSICAL ROMANCE

New Realm. British (U). Directed by Horace Shepherd. Commentary by Bruce Belfrage. 3,210 *feet. Release not fixed.*

THUMBNAIL musical fantasy, pivoting on a bust of Beethoven. It introduces excerpts from the classics, faultlessly interpreted by the London Symphony Orchestra and the Westminster Choir, but it is not easy to follow its dishevelled tale. Music lovers may possibly excuse its vague drama and lavender sentiment, but its place in the popular programme is far from secure. Full quota fill-up, mainly for secondary family halls.

Production.—The film is, as far as we could gather, about a promising young musician who is inspired by a beautiful girl, whom he eventually marries, loses all zest for life when his loved-one dies, but later rallies, writes a masterpiece in a garret and achieves post-humous fame. The tragic tale is presumably related by a bust of Beethoven, speaking with the voice of Bruce Belfrage, but the accompanying talk fails to merge the many stories within the main structure into a coherent whole. At a guess, its theme is that great music can only be written by those who have tasted the joys and sorrows of life, but it is impossible to be sure. Fortunately, there is no misunderstanding about the quality of the music, and this, provided situations are carefully selected, may see it through.

Points of Appeal.—Good music and quota ticket.

YOUTH AFLAME

New Realm. American (A). Directed by Elmer Clifton. Featuring Joy Reese, Warren Burr and Kate Morley. 5,568 *feet. Release not fixed.*

EXUBERANT teen-age melodrama, with gangster backgrounds, illustrating some of the causes of juvenile delinquency. Few of its characters evoke sympathy, and the staging is far from polished, but it nevertheless succeeds in introducing variety into its hectic, not to say lurid, surface action. It will satisfy the industrial ninepennies. Safe "melo" for tough suburban and provincial situations.

Story.—Katy, motherless daughter of a bank guard, prefers the quiet life and helps Mrs. Clark, a homely policewoman, start a club for bobby-soxers. Laura, Katy's flighty elder sister, courts the bright lights and goes around with Al Simpson, a tough gangster. Her father makes no serious attempt to curb her. Al wants to break up the club, and persuades Laura to steal one of her father's guns. Katy gets to hear, but when she tries to intervene, Harry Katchel, Al's equally unscrupulous aide, grabs her. Frank, Katy's true-blue boy-friend, is at hand, and he gives Al and Harry what's coming to them. Katy is badly wounded, but recovers. By this time Laura has learned her lesson. Papa looks a little white behind the gills, too.

Acting.—Joy Reese is an appealing Katy, and Warren Burr is a forthright Frank. Mary Arden, cast as the sympathetic Mrs. Clark, is the best of the eager and willing rest.

Production.—The film is no profound human document, but its roughstuff, neatly interlaced with popular romance and variety turns, appropriately introduced into night-club sequences, is well timed and carries quite a punch. Its direct approach commends it to the "cap and muffler" trade. Its footage is in its favour, too.

Points of Appeal.—Straightforward plot, robust characterisation and action, provocative title, and handy length.

THE WAY OF THE WORLD

Butcher's. British (U). Directed by James Komisarjevsky. Featuring Hamilton Deane. Graham Russell and Mary Perkins. 3,100 *feet. Release not fixed.*

SCREEN scrapbook, containing sorely scratched clippings from old-time slapstick comedies and lurid melodramas. An elderly windbag's reminiscences are employed to hold the bits and pieces together, but they are even more boring than the faded and be-whiskered snippets. Still, it counts for quota, if nothing else. Fill-up for the uncritical.

Production.—In the picture, Grandpa, a loquacious old film producer, insists upon telling his granddaughter Jane and her fiancé, Dick, a studio apprentice, of the pioneer days while they're about to ask his permission to fix the date for their marriage. Grandpa inevitably refers to early Chaplin, Pickford, Barrymore and Max Linder epics, and excerpts are promptly thrown on the screen. They've all been seen before and both Dick and Jane appeared to share our boredom. It's the cheapest and clumsiest full quota get-out yet.

Point of Appeal.—Quota ticket.

ROCK RIVER RENEGADES

Butcher's. American (U). Directed by Roy Ruby. Featuring Ray Corrigan, John King and Max Terhune. 5,106 *feet. Release not fixed.*

POTTED Western with vocal intermissions, illustrating yet another "Rangebusters" adventure. Their task is to unmask and capture the secret head of a gang of hold-up men, and they accomplish it with reasonable despatch against picturesque scenery. It's acceptable industrial hall and kids' matinée "outdoors." Useful second.

Story.—Crash, Dusty and Alibi, three "Rangebusters," are summoned to a small Western town by the territorial marshal to clear the district of hold-up men. They become friendly with Grace, daughter of the local newspaper proprietor, and suspect Mr. Dawson, Grace's suitor, of being behind the trouble. They follow a few false [illegible] first, but confirm their suspicions in [illegible] save Grace from an unhappy marriage. Their task completed, they move on.

Acting.—John King fights hard a[illegible] Ray Corrigan sings pleasantly as Cr[illegible] Max Terhune finds time to put o[illegible] familiar ventriloquial act as Alibi. [illegible] named rest are adequate.

Production.—The plot, a straight[illegible] affair, leads to plenty of fights and ch[illegible] of which are interlaced with clean con[illegible] appropriate song. The finished article [illegible] please the kids and the not-too-snooty [illegible] ups.

Points of Appeal.—Evergreen plot, [illegible] fights, popular comedy relief, tuneful [illegible] fine scenery and "U" certificate.

Reissues

THE SIGN OF THE WOLF

Monarch. American (U). Directed by Howard Bretherton. Featuring Michael Whalen, Grace Bradley and Manton Moreland. 5,680 *feet. Release not fixed.*

ROBUST outdoor romantic melodrama, with a compelling canine interest, based on Jack London's story. Judith Weston exhibits Shadow and Smoky, two Alsatians, in a show. Smoky gets a little out of hand and Judith orders Ben, her coloured kennel boy, to dispose of him. Ben hasn't the heart and he secretes Smoky in Judith's plane. The plane crashes and the occupants are given hospitality by Rod Freeman, owner of a silver fox farm. Smoky escapes and is trained by a crook to poach silver foxes. However, the crook's roguery is unmasked and there is an all-round happy ending.

Originally presented by Pathé, it was reviewed in KINE. July 3, 1941, as a very good general booking.

Points of Appeal.—Good story, engaging and exciting canine interest, title and star values.

KLONDIKE FURY

Monarch. American (A). Directed by William K. Howard. Featuring Edmund Lowe, Lucille Fairbanks and Bill Henry. 6,012 *feet. Release not fixed.*

MEDICO melodrama, set in the frozen North, telling of the professional and romantic vicissitudes of a brilliant brain surgeon. Edmund Lowe gives a sound study as the luckless John Mandre who operates on his best friend, but fails because of his patient's lack of resistance. Scandal couples him with the dead man's wife and he is hounded from his profession. He becomes a commercial pilot and is forced down near a trading post run by Peg Campbell, whose brother is suffering from paralysis. John performs a successful operation and is welcomed back into his profession.

Previously distributed by Pathé, it was reviewed in KINE. August 27, 1942, as "Good general programmer, strong meat of undoubted feminine appeal."

Points of Appeal.—Strong story, tense climax, intriguing title and star values.

DRUMS OF THE DESERT

Monarch. American (U). Directed by George Waggner. Featuring Ralph Byrd, Lorna Gray and George Peter Lynn. 5,733 *feet. Release not fixed.*

SPECTACULAR romantic melodrama, representing an exciting, if time-honoured, triangle story against colourful Foreign Legion backgrounds. Paul Dumnot, a lieutenant of the Foreign Legion, falls in love with Helene, who is engaged to Raoul Bridaux. Paul's senior officer and best friend. During skirmishes Paul and Helene are captured by Muffade Abdullah. Raoul subsequently brings about their rescue and the defeat of Abdullah at the cost of his own life. Formerly a Pathé subject, it was classed as a very good popular booking in KINE. review November 14, 1940.

Points of Appeal.—Popular and action story, spectacular thrills, exploitation values and feminine appeal.

The Week in Scotland

N.A.T.K.E. INVADES ABERDEENSHIRE

Lodge Anima to Elect Officers for 1948

AN Aberdeenshire branch of the N.A.T.K.E. has been formed, and members are drawn mainly from the Peterhead and Fraserburgh areas.

A. Thomson, Peterhead, has been appointed president, with J. Shepherd, Peterhead, vice-president. Secretary and treasurer is A. Young, Fraserburgh, and the committee includes Miss Gray, Mrs. Murdoch and J. Craighead, all of Fraserburgh, and Mrs. Boyle, Peterhead.

Lodge Anima is £150 Up

The regular meeting of Lodge Anima will be held at 1.45 p.m. in the Masonic Halls as usual. The financial statement shows that during the present year, R.W.M. Dr. Briggs has had one of the most successful years in the history of the Lodge.

Seventeen initiates were made during the year and the financial increase to the Lodge is over £150. Nomination and election of office bearers for the ensuing year will also be at the meeting.

Cinema Club, Glasgow

The next monthly luncheon of the Cinema Club, Glasgow, will take place at the Picture House Café on Friday, November 14.

Odeon's £900 for Y.W.C.A.

The premiere of "Fame is the Spur" at the Odeon, Glasgow, in aid of the Y.W.C.A., was arranged largely through the good offices of Mrs. J. K. Hutchison, sister of J. Arthur Rank, and vice-president of the Y.W.C.A., which benefited to the extent of approximately £900. Star of the evening was Michael Redgrave, who made a personal appearance.

Motherwell Appointment

James Crookes, who has been for some time at the King's, Bridgeton, has now been transferred to the Empire, Motherwell.

Religious Shows Carry On

Despite the opposition of the Lord's Day Observance Society in Montrose, local Church interests are continuing their use of films on Sundays.

The Park, Stewartstown, has been opened by S. Park and RCA High Fidelity installed. The opening ceremony was performed by Viscountess Charlemont.

Publicity Manager for Monarch Films

W. J. Gell, managing director of the recently inaugurated Monarch Film Corporation, has appointed George Mowforth as publicity manager. For the past 13 years Mr. Mowforth has managed in turn the publicity and advertising departments of Pathé.

Monarch's publicity department is at National House, Wardour Street, W.1. Gerrard 8368

At Vivien Leigh's invitation the unit who worked with her on ANNA KARENINA accompanied the star to the 3,000th performance of GONE WITH THE WIND at the Empire, Leicester Square. The Shepperton crew here include Don Ring (chief floor electrician), Bill Jones (elect.), Roberts (drapes), May (the star's dresser), Ivy Baker (wardrobe supervisor), Len Brown (foreman plumber) and Maisie Kelly (continuity).

IN EIRE

Small Town Halls Face Ruin

NEW TAX BURDEN

THE increased entertainment tax introduced in Eire's interim Budget has gravely alarmed the whole Irish film Trade.

Particularly hard hit are the country exhibitors, many of whom believe they will have to close their kinemas.

Typical of the country exhibitors' complaint is the allegation that the new tax will crush the small-town kinema out of existence and leave its opposition, the local dance-hall, entirely free. Why was not every form of entertainment taxed?

The exhibitor writing to the *Sunday Independent* says he runs a village kinema showing twice weekly, Sunday and Wednesday.

"My average gross weekly takings is £20. Average film hire is 40 per cent. and tax since August 15 is 35 per cent. How can I expect to keep going on the remaining 25 per cent.?"

Monarch Organisation Moves in

W. J. Gell, managing director of Monarch Film Corporation, has now removed his office and staff from National House to Morris House, Jermyn Street, London, S.W.1, telephone Whitehall 9511. This includes the sales, booking and accounts departments.

The publicity department will continue to function from National House until further notice.

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110 SEATS TO GO

Only 110 seats remain unsold for the second Royal Command Performance. The performance will take place at the Odeon Theatre, Leicester Square, on Tuesday, November 25, in the presence of Their Majesties and Princess Margaret.

The value of the house is £18,558 15s.

In N. Ireland

STRIKE THREATS IN ULSTER

But Union to Continue Talk

ALTHOUGH some of its members spoke about strike action, the Ulster branch of the N.A.T.K.E. is to send its delegates to the adjourned meeting of the Northern Ireland Joint Conciliation Board.

At the last meeting the C.E.A. delegates offered to have the national agreement on wages and conditions apply to the territory plus some small increases in the wages of certain classes of workers. The union delegates, however, tried to secure a flat increase for all workers.

At the meeting of members of the local N.A.T.K.E. W. M'Cullough, the secretary, gave a lengthy report of what had transpired, but this did not meet with the approval of some members who proceeded to advocate that they discuss strike action. Eventually, however, it was decided to give the union's delegates to the Conciliation Board plenary powers at the resumed meeting.

Screenwriters Attack "Un-American" Hunt

A resolution supporting American scenario writers who are now under fire in Hollywood for alleged un-American activities, has been tabled for the annual general meeting of the Screenwriters' Association, due to be held in London on November 14.

The original motion deplores the proceedings of the Commission investigating un-American activities and expresses its sympathy and support for studio people who have been impunged by it.

The amendment extends an official welcome to all liberal-minded writers who have been attacked.

On the S.O. Front

NOTTS MOVE TO CHANGE HOURS

Oadby Wants to Avoid Expense of Poll

A MOVE is being made in Nottingham to adjust the hours of Sunday opening so that Sunday schools shall not be affected, and to seek the exclusion of children under 16 unless accompanied by an adult.

The advisability of setting up a film consultative committee for Nottingham is being explored by the executive committee of the Notts Christian Council, representative of the Anglican, Free Church and Roman Catholic churches.

Shortage of Operators Prevents Opening

Harworth, an isolated North Notts mining community of about 4,000 inhabitants, has been granted Sunday opening, but the local council has been told that owing to shortage of technicians, the Sunday opening of kinemas in the town is not possible.

The matter is to be further discussed by the council.

OADBY (LEICESTERSHIRE).—At a town's meeting on October 29 79 voted in favour and 33 against. C. A. B. Elliott, chairman of the council, asked the people to abide by the decision of the meeting, so that they could avoid the expense of a poll, and assured the meeting that if the vote went against Sunday kinemas the council would not demand a poll.

GLASTONBURY.—Poll. For, 740; against, 691; majority in favour, 49.

ROCHDALE.—A town's meeting last week voted in favour by 416 votes to 304. A poll will be demanded.

MELTON MOWBRAY (LEICESTERSHIRE).—A town's meeting is being arranged.

Emery Joins Studio Board at Manchester

J. Fred Emery, who controls some 50 kinemas, mainly in the North, and Harry Moorhouse, of the H. D. Moorhouse circuit of 47 kinemas, have joined the board of Film Studios (Manchester), Ltd., of which John E. Blakeley is managing director.

"Cup Tie Honeymoon," the first film to be produced at the Manchester studios, with Sandy Powell, Dan Young and Betty Jumel in the leading comedy rôles, will shortly be released, while the studios' second film, "Holidays With Pay," a Frank Randle, Tessie O'Shea and Dan Young comedy, is now in its fourth week of production!

OVER TO VARIETY

The Hippodrome Theatre, Stockton-on-Tees, owned by the Metcalfe Brothers, has started a four months' variety season. This originally was a variety theatre but has been used extensively as a kinema.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period September 17, to October 16, 1947. Films, the names of which appear in italics, are parts of a series (or serials).

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
BRITISH				
SEPTEMBER 19.				
Eyes that Kill	Butcher's	Condor Film Prods.	5,150	Br./E. 10699
Birth of a Film	,,	,,	3,158	Br./E. 10700
Spotlight on Glamour	,,	,,	1,480	Br./R. 10701
SEPTEMBER 23.				
Plenty Questions	Federated	Federated	3,008	Br./E. 10704
SEPTEMBER 24.				
Report on Coal	N.S.S. Prods.	Crown Film Unit	950	Br./E 10713
Mining Review No. 3	,,	,,	975	Br./E 10714
Charter of the United Nations	,,	,,	1,318	Br./E 10715
Another Year at School	,,	Editorial Film Prods.	943	Br./E 10716
SEPTEMBER 26.				
Dusty Bates—No. 1	G.F.D.	G.B. Instructional	2,358	Br./R 10718
Dusty Bates—No. 2	,,	,,	2,419	Br./R 10719
Dusty Bates—No. 3	,,	,,	1,866	Br./R 10720
Dusty Bates—No. 4	,,	,,	1,873	Br./R 10721
Dusty Bates—No. 5	,,	,,	1,925	Br./R 10722
Our Club Magazine—No. 26—The Railway Without Travellers	,,	Wallace Prods.	970	Br./R 10723
Circus Boy	,,	Merton Park Studios.	4,536	Br./R 10724
OCTOBER 1.				
Men Wanted	M-G-M	Australian News and Information Bureau	860	Br./E. 10729
OCTOBER 4.				
New Pathe Pictorial Nos.157-169(Series):				
*New Pathe Pictorial No.*161	Pathe	Pathe	743	Br./R. 10740
*New Pathe Pictorial No.*162	,,	,,	766	Br./R. 10741
*New Pathe Pictorial No.*163	,,	,,	772	Br./R. 10742
*New Pathe Pictorial No.*164	,,	,,	756	Br./R. 10743
OCTOBER 7.				
We Do Believe in Ghosts	Exclusive	Exclusive	3,124	Br./E. 10750
OCTOBER 8.				
Champions on Parade	Piccadilly	Michael H. Goodman.	1,600	Br./R. 10751
OCTOBER 10.				
Report on Electricity	N.S.S. Prods.	Crown Film Unit.	768	Br./E. 10754
Fame is the Spur	G.F.D.	Two Cities	10,355	Br./Tr. 10755
OCTOBER 11.				
New Pathe Pictorial Nos. 157-169 (Series): *New Pathe Pictorial No.* 165	Pathe	Pathe	756	Br./R. 10756
OCTOBER 13.				
Scrapbook for 1922	,,	,,	3,471	Br./E. 10758
OCTOBER 14.				
Uncle Silas	G.F.D.	Two Cities	9,167	Br./Tr. 10759
OCTOBER 15.				
Music in the Wind	N.S.S. Prods.	National Film Board of Canada	900	Br./E. 10761
Toronto Symphony	,, ,,	,, ,,	1,003	Br./E. 10762
In Holland Again	Warner	British Foundation	828	Br./R. 10764
There Is Corn on the Western Front	,,	,, ,,	1,726	Br./R. 10765
OCTOBER 16.				
That Wood Do	Butcher's	British Foundation	1,461	Br./R. 10771
Soldier, Statesman, Mountaineer	British Foundation	Union Defence Force Film Unit	975	Br./E. 10772
Harbours of History	,, ,,	African Film Prods.	1,500	Br./E. 10773
FOREIGN				
SEPTEMBER 17.				
McDougal's Rest Farm	20th-Century-Fox	20th-Century Fox	585	F. 10696
Second Chance	,,	,,	5,650	F. 10697
SEPTEMBER 18.				
Desert Fury	Paramount	Paramount	8,616	F. 10698
SEPTEMBER 19.				
Figaro and Frankie	RKO-Radio	Walt Disney Prods.	632	F. 10702
Mess Production	Paramount	Paramount	664	F. 10703
SEPTEMBER 24.				
Heartaches	Pathe	P.R.C.	6,196	F. 10705
Gas House Kids	,,	,,	6,209	F. 10706
Blonde for a Day	,,	,,	5,951	F. 10707
Don Ricardo Returns	,,	,,	6,076	F. 10708
Ginger	,,	Monogram	5,750	F. 10709
Gentleman From Texas	,,	,,	5,331	F. 10710
Murder at Malibu Beach	,,	,,	6,151	F. 10711
Copacabana	United Artists	Beacon Prods.	8,276	F. 10712
A Likely Story	RKO-Radio	RKO-Radio	7,997	F. 10717
SEPTEMBER 26				
Pride of the Bowery	Pathe	Monogram	5,661	F. 10725
SEPTEMBER 27.				
Positively Negative	Federated	Eastman Kodak	3,360	F. 10726
Desperate	RKO-Radio	RKO-Radio	6,560	F. 10727
Mark of the Claw	,,	,,	5,417	F. 10728
OCTOBER 1.				
Rolling Home to Texas	New Realm	Monogram	5,436	F. 10730
Man's Country	,,	,,	4,698	F. 10731
Beau Ties	Paramount	Paramount	687	F. 10732
The Master Key (Serial):				
Episode 9. *On stage for Murder.*	G.F.D.	Universal-International.	1,540	F. 10733
Episode 10. *Fatal Masquerade.*	,,	,,	1,365	F. 10734
Episode 11. *Crash Curve.*	,,	,,	1,537	F. 10735
Episode 12. *Lightning Underground.*	,,	,,	1,472	F. 10736
Episode 13. *The Last Key.*	,,	,,	1,439	F. 10737
Repeat Performance	,,	Eagle-Lion	8,362	F. 10738
OCTOBER 2.				
Golden Earrings	Paramount	Paramount	8,493	F. 10739
OCTOBER 4.				
Sarajevo	Film Traders	B.U.P. Francaise	8,550	F. 10744
Singapore	G.F.D.	Universal-International.	7,131	F. 10745
Frederick the Ant	,,	Ariston Film	940	F. 10746
A Christmas Dream	,,	,,	972	F. 10747
OCTOBER 7.				
Wake Up and Dream	20th Century-Fox	20th Century-Fox	7,948	F. 10748
Louisiana Springtime	,,	,,	748	F. 10749
OCTOBER 10.				
Crying Wolf	20th Century-Fox	20th Century-Fox	586	F. 10752
House Goblin	G.F.D.	G.B. Instructional	614	F. 10753
OCTOBER 13.				
San Quentin	RKO-Radio	RKO-Radio	5,978	F. 10757
OCTOBER 14.				
Au Petit Bonheur	Studio One Film Dis.	Societe Gibe Films	8,590	F. 10760
OCTOBER 15.				
The Macomber Affair	United Artists	Award Prods.	7999	F. 10763
Jack Wabbit and Beanstalk	Warner	Warner	655	F. 10766
Circus Band	,,	,,	868	F. 10767
Swimcapades	,,	,,	895	F. 10768
So You Want to be in Pictures	,,	,,	976	F. 10769
Forest Commandos	,,	,,	1,713	F. 10770

***The registered title of the film "Seven Sinners" (F. 3704), registered on January 10, 1941, has been altered to "Café of Seven Sinners."

*** The registered length of the film "Little Ballerina" (Br./R. 10679), has been altered to 5,438 feet.

*** The registered title of the film "The Drag Net" (F. 13226), registered on June 10, 1936, has been altered to "Protection."

*** The registered title of the film "Speaking of Animals in Animalogy" (F. 10445) should read "Speaking of Animals in Animal-ology."

Directions under Section 7 (4) of the Cinematograph Films Act, 1938, have been issued in respect of the undermentioned films, which will accordingly count for the exhibitors' quota, as under:—

For 2 *years commencing October* 1, 1946.

Cottage To Let	Br./Dr. 4392	Hatters Castle	Br./Dr. 4758
Secret Mission	Br./Dr. 5679	The 39 Steps	Br. 11808
		Love on the Dole	Br./R. 4051

For 1 *year commencing October* 1, 1947.

Four Feathers	Br./Tr. 1854	The Drum	Br./Tr. 283
In Which We Serve	Br./Tr. 5778	Catharine The Great	Br. 9718
		Elephant Boy	Br. 14254.

ALTERATION OF LENGTH

Title of Film.	Registration No.	Date of Registration.	Original Length (ft)	Amended Length (ft.)
The Missing Million	Br./R.5121	March 31, 1942	7,559	6,844

*** The title of the film "Paper Bullets" (F. 4547) has been altered to "Gangs Incorporated."

KEY TO REGISTRATION PREFIXES

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

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MANAGEMENT

by THE MANAGER

Free Tickets for Shop Bill Sites Should be Made to Pay a Dividend

THE CLUB SPIRIT GROWS IN PROVINCES BUT NOT LONDON

AT a Manchester and Salford C.E.A. meeting, an exhibitor stated that he knew of a case where a shopkeeper who exhibited a bill and received two free seats for doing so had this taken into account in his rating assessment. I am not surprised, nor am I particularly indignant about this somewhat mean action on the part of a rating officer, if only because it endorses views I have expressed from time to time in these columns. I have always maintained that complimentary tickets have an intrinsic value—something overlooked by two out of every three managers. Where we pay rent in cash for billposting stations, that revenue is taken into account by the income tax authorities when they deal with the billposter's assessment.

When I give away complimentaries, I treat them as cash, and expect a corresponding return. Even then I make them hard to get. I have no reason to believe that my box-office suffers in consequence. Some day consideration will be given to the possibility of eliminating all bill passes, and payment made in cash for bills exhibited. By so doing some of these shopkeepers may appreciate that we are retailing valuable goods worth paying for. Further, we could then enter into a legal contract with redress if bills are not exhibited. At present we can do nothing about it except take away the bill pass. Most of the readers know that shopkeepers have a very poor view of kinemas, and many of them scorn at the idea of paying for seats, a bad habit entirely caused by the issue of briefs.

Managers' Clubs

I AM glad to learn there is a move among managers in certain districts to form associations for mutual welfare and social purposes. Recent proposals along these lines come from Carlisle and Edinburgh. These organised "get-togethers" do much to ensure harmony among managers, and the opportunities afforded for the exchange of problems undoubtedly make for increased efficiency.

London still lags behind, with little signs of action except a big midnight dance to be run by the London and Home Counties branch of the S.C.M. I wonder when I shall be able to buy a drink in a London managers' club. I don't know where I can find a little convivial party of managers these days. Perhaps a reader will enlighten me. At one time the Imperial, just off Coventry Street, was a favourite rendezvous, but it seems to have gone out of favour recently.

Situation Wanted

A FRIEND of mine has a peculiar hobby. He reads the situations wanted columns in *The Telegraph* and *The Times*. He tells me he gets endless amusement out of reading the various claims of the advertisers.

Now I know that it is no joke having to advertise for a job, but it prompted me to look down the KINE. situations wanted columns for a few weeks. I did it with the object of finding out what sort of advertisement would interest me if I wanted to employ a manager. Here are a few suggestions. I would want to know age, type of experience, salary expected, and any additional qualifications, such as technical experience, whether a member of the KINE. Company of Showmen, and background.

On the other hand, if I were applying for a job I would prepare a schedule of my experience, briefly and concisely, but to be completely comprehensive. I would tabulate the information, giving the date of birth, schools, training, married or single, family, whether willing to move and if so, how far, a table of the various jobs held by me with precise periods.

I would incorporate all other accomplishments, such as advertising production, journalism, car driving, typing, languages, and technical accomplishments I would set it out in such a way that the prospective employer need only read the items that interested him, but I would make sure that every possible query was answered in that application. Copies of testimonials, and copies only, would be keyed in with the schedule so that the recipient need not read them if he didn't want to.

That, chaps, is how I would do it, you may have different ideas. It would be interesting to hear what a big employer looks for in a man when he needs a new manager.

Restricted Lighting

NOW that the use of electrically operated tabs and stage lighting has been eliminated to save power, stages have assumed a somewhat grim appearance. I am taking patrons into my confidence by exhibiting an explanatory slide headed: "Please excuse our austerity lighting." A small thing, but it has elicited several favourable comments. I know of several who have arranged to hand-operate tabs, but my colleagues are not unanimous that this is a good thing. Some think that it is just as well to drive home in the minds of patrons the fact that we are cutting down the use of power in every possible direction, and, anyway, our customers are not to know that tabs are hand-operated.

Public Relations

A CORRESPONDENT proudly announces that he is so well in with the Town Hall that the Mayor has spoken eight times this year from the stage. I hope that my various statements about keeping on the right side of the local "bigwigs" haven't been generally misunderstood. I think that the really clever manager is the one who knows the Mayor very well and succeeds in keeping him off the stage. Nothing bores an audience more than a dry address by a local councillor. Even national celebrities should be considered very carefully before they are let loose on a paying audience.

Procedure in Case of Fire

A NATIONAL newspaper reports that an assistant operator in a Margate kinema continued exhibiting film when a fire broke out in the battery room. The paragraph states that he carried on the show until the audience had filed out, and then left by the fire escape. Without any reflection whatsoever on the obvious bravery of this young fellow, I venture to question the advisability of the procedure as a safety measure. Views on fire drill procedure vary considerably. I cannot remember offhand of any statutory ruling, and this is one of the rare instances where official guidance would be welcomed by most managers.

An action of a similar nature at another kinema is open to question. There the manager had received an anonymous warning that a bomb was due to explode. He announced this fact to his audience, some of whom apparently left the building, others remaining while the show went on.

Was that manager right in taking the audience into his confidence? I have no doubt this step was taken in consultation with the police, but my own view is that he was not justified in upsetting a whole audience on account of what turned out to be a practical joke.

Kinema Queues

FROM time to time, licensing justices flirt with the idea of making the booking of seats a condition of licence. Recently, the Birkenhead Bench asked local managers to consider giving two separate performances on Saturday to avoid queuing. We managers know that the result of such action would be worse for business and would make for more congestion than ever. I wish some of these magistrates could see, say, 2,000 people queuing at the same time.

These complaints about queues usually emanate from adjoining shopkeepers, whose prosperity depends to a considerable degree on the business done in the kinema. If you take them into your confidence you may well find after a simple explanation that they didn't quite understand our problem and are willing to give it sympathetic consideration and co-operation.

Those Collections

GRAVE misgivings about the proposed collection in kinemas for the American Memorial Chapel Fund cannot be suppressed. Patrons react less and less favourably to collections of any kind, particularly in the auditorium, and, at this time when, to say the least of it, the man in the street is somewhat critical of our American cousins, a collection attributed to an American purpose would be tactless and cause much unfavourable comment. I tremble to think of what patrons might say to well-meaning collectors who pass along a tin for an American Memorial, worthy as the cause might be.

Chocolate Sales

A CORRESPONDENT tells of an interesting twist to this thorny topic. A woman came inside from the street and asked for cigarettes at his kiosk. The assistant said that she was only allowed to sell to patrons, and if the lady would kindly get her ticket she would be served. The manager was threatened with a prosecution for making a condition of sale!

Of course the woman was wrong because she was unaware of the restricted kinema licence of sale.

SHOWMANSHIP

Street Parade Wins "Kine." Prize for J. E. Lake, Savoy, Luton

VETERAN showman John E. Lake, of A.B.C.'s Savoy, Luton, has emerged as the KINE. Company of Showmen's £5 prize-winner for the month of October. It was a very close contest, in which Lake was closely challenged by such stalwarts as J. Longbottom, Odeon, Chorley; E. W. Cross, Picture House, Balham; C. H. Dracott, Odeon, Stockton-on-Tees; Charles Smith, Odeon, Whalley Range; and G. W. Meadows Odeon, Manchester.

The award goes to Lake for what I consider to be the best campaign of the month. It was launched for "The Courtneys of Curzon Street," a very fine showman's picture. It is a film which justifies a big splash, and Lake made one in no uncertain fashion.

The backbone of his campaign was simply a street parade. But it was carried out with a thoroughness characteristic of this showman's work. Two members of the staff were adorned with period costumes, and two weeks ahead of playdate they made daily visits to various parts of the town and to outlying districts, accompanied by a car, which carried suitable material advertising the film. The girls also made appearances at showrooms and in the windows of half a dozen shops which had tied-in with the film. Lake made sure that they were seen in places where they were likely to achieve the greatest effect, and consequently got the film well before the public eye.

The personal appearance of Derek Farr, both at the Savoy and at the Wardown Park, where he presented prizes for a vocal competition, and a stage interlude featuring the street parade girls and a local piano-accordionist, were other aspects of the campaign adroitly handled and calculated to ensure maximum publicity for the film.

Lake, who has been at the Savoy, Luton, since the latter end of 1945, came into the business as a projectionist. In 1914 he was handling the projectors at the Theatre de Luxe, Norwich, and in those early days operated one of Edison's machines. He achieved honourable mention in the recent championship award and previously secured a monthly prize in August, 1946.

MANY films bear the titles of famous novels from which they have been adapted, but I cannot recall a case where the title of a novel has been changed to that adopted for the film version of the story—at least until now.

Wilson Mitchell's best-selling novel, "None So Blind," I am told, will now appear under a new title, "Woman on the Beach."

This has been arranged between RKO-Radio and W. H. Allen and Co., publishers of the book. "None So Blind" was published originally in this country last year. A second edition is now being prepared under the new title, "Woman on the Beach," to coincide with the release of RKO-Radio's film based on the book, starring Joan Bennett, Robert Ryan and Charles Bickford.

The book jacket has been redesigned to carry the title "The Book of the Film—'Woman on the Beach,'" and a portrait of Joan Bennett.

Such is the power of the film and exploitation.

Industrial Exhibition

A VERY fine piece of exploitation, adroitly emphasising the feminine angle of "The Loves of Joanna Godden," comes from A. L. Pareezer, Gaumont Palace, Coventry. It took the form of a two-weeks' "Women at Work" exhibition, staged in the vestibule and circle crush hall, and arranged in conjunction with prominent manufacturers and the Ministry of Labour.

The theme was "If a woman can run a farm like Joan Godden, she can also help in industry to put the country back on its feet again."

Firms like G.E.C., Courtaulds, Dunlop Rim and Wheel Co., and B.T.-H. provided machines and operators to illustrate the part women were playing in industry, and the work they were undertaking, in various manufacturing processes.

The Chief Constable readily gave permission for the machinery to be installed in the kinema, and the Ministry of Fuel and Power allowed use of power to operate the machinery as goods were actually being produced.

The exhibition, widely advertised by the Ministry of Labour, without cost to Pareezer, was opened by Ald. Fred Lee, J.P., and received a very good Press.

Pareezer also featured the G.B. National Wool competition.

Birthday Bills

IN connection with the 44th birthday anniversary of the Marlborough Theatre, Holloway, manager Billy Quest invited local residents to send him any old posters or programmes relating to former shows presented there, and as a result received a vast wad which kept him busy for hours sorting them out.

The prize of the bunch was a print of the actual poster produced for the opening of the theatre and he used this as the centrepiece of a special 5 ft. by 6 ft. board in the foyer. This panel was headed, "Opened October 5, 1903. Built for sound—still pre-eminent for sound," and beneath were reproductions of scenes from films dating back to 1908, a representative selection of old programmes and one modern photograph of the O.N.C.C. members on a lorry at a street parade.

The theatre's history was the subject of an article in *The Performer*, recalling some of the now-famous personalities who have appeared there—including the young Noel Coward. Mr. Quest himself once trod the hall's boards, and it is a curious coincidence that his own birthday coincided with that of the Marlborough—though the actual years differ.

THE FOUNTAIN OF LIFE

The fountain in the vestibule of the Plaza, Liverpool, was the setting for this scena, arranged by R. H. Downes, with its amusing play on the title of the (RKO-Radio) film IT'S A WONDERFUL LIFE

Fashion Appeal

THERE'S nothing like a dainty frock for catching the feminine eye, and with this in mind A. E. Foster, of the Ealing Forum, borrowed from the studios the frock worn by Anna Neagle in "The Courtneys of Curzon Street" and arranged for it to be shown in the window of a local fashion shop with suitable film publicity.

Later, it was transferred to the theatre foyer, where he made an exceptionally fine display by adding a photo. background showing the actress and Michael Wilding in their rôles.

Regal Queens

RECENTLY, the Edmonton Borough Council organised a carnival and other events in aid of the Mayor's fund to provide old folk with Christmas parcels, and Ernest Hurry, of the Regal, seized upon this as a chance to publicise his theatre.

A procession of decorated vehicles led by a cadet band included a coach carrying the Beauty Queen and her Maids, loudspeaker van appealing for women to return to industry and other entries, and the judges of both vehicles and fancy costumes included A. J. Read, G.-B. Divisional Supervisor, and Mrs. Read.

Kathleen Ryan, star of "Odd Man Out" and "Captain Boycott," was to have lunched at the Town Hall, but was detained on location at Eastbourne until the evening when she managed to rush by car to Edmonton in time to take part in the later festivities and to make a personal appearance to a packed audience at the Regal.

A Lucky Child

BOOKED to show "The Birth of a Baby" at the Palmer's Green Palmadium, F. W. Salter realised that, as the film had already drawn capacity business to surrounding G.-B. houses which had screened it previously, he would have to do something exceptional to put the film over. He was able to persuade a local dealer in babywear and infant requisites to offer a utility cot free to the mother of the first baby born in Southgate (the local municipality) every day during the run of the film.

Suitably advertised in the window of the store by means of a large cut-out of a traditional stork, this gave a fillip to business at the box-office.

Fiesta Gala

IN his exploitation for "Fiesta," G. E. Evans, Plaza, Worthing, was able for the first time to secure a full window display in Bentalls, one of the town's largest stores.

Here, a novel tableau filled a main window, the figures being made from an unusual medium—bass. Some remarkable effigies were evolved and posed in a scene of cacti plants, with a billboard worded: "Feast of ecstasy at the Plaza. Feast of fashion at Bentalls."

The Ritz ballroom featured a "Fiesta" Gala Night when director J. L. Campbell and his daughter gave exhibition displays of the film dance, "La Raspa."

WELCOME TO OUR COMPANY

The following managers have been enrolled into the Company of Showmen for the ensuing year:—

L. Putsman, Odeon, Loughborough.
W. Smith, Odeon, Halifax.
F. G. Hawkins, Hippodrome, Derby.
Hubert A. Robertson, Odeon, Greenwich.

Plaza tickets were given as prizes to the couples giving the best interpretation of the dance. A number of other tie-ups were also arranged.

Past *v.* Present

WORKING on the theme of past v. present, Fred Bull filled the main window of Mansfield's music store at Worthing with apt illustrative material for "So Well Remembered" at the Odeon, Lancing.

On the foreground floor were gramophone records with slogans: "We were selling hundreds of stars of yesterday; now we are selling thousands of stars of to-day." On the flanks were an 1890 Edison-Bell phonograph with wax cylinders and a 1947 H.M.V. portable gramophone. Old-time song albums of Albert Chevalier and Leslie Stuart contrasted with the latest dance music.

A huge screen formed the back-cloth, whereon were pictures of John Mills and Pat Roc, blazoned as "Stars of to-day," and below a collection of "silent" favourites, with the invitation: "Come and compare the stars of to-day with those of yesterday."

Publicity in the Saddle

THOSE street parades—as old as the kinema itself—are still one of the most effective methods of attracting attention. This was proved again by Herbert L. Hobden when he ran "Duel in the Sun" (Pathé) at the Metropole, Westcliff, thanks to co-operation of a local riding school who supplied a horse and an attractive and suitably attired rider.

She displayed a boldly lettered banner with which she rode around the main shopping centres and sea front. Another effective stunt was a link-up with Goering's famous bullet-proof car on display in a car showroom nearby. Arrows directed the passer-by to each of "Westcliff's Two Greatest Attractions!" Five hundred "Duel in the Sun" pictorial reviews supplied by Pathé were delivered with the morning papers.

An idea borrowed from these columns was a monster poster surrounding the theatre clock—"Time is drawing near for 'Duel in the Sun.'" Other publicity included departmental store tie-ups, foyer display, window and mirror stickers, additional quads and banners before playdate.

It Went With a Swing

J. G. GLASGOW, Rink, Finsbury, has a flair for roping-in local organisations into his publicity schemes. Recently he had Vic Hammett and the Hammond organ on the bill for two weeks, and knowing that the local Youth Club was interested in swing music took Vic along to the club and introduced him to its members.

The club members were then invited to the theatre and Vic explained and demonstrated the Hammond. Having whetted their appetite, an invitation was extended to some of the club members to join in a jam session with Vic on the stage one evening. The visit was well publicised and proved a popular innovation with the audience.

Three Day Booking Dividend

R. H. COX, Empress, Urmston, has sent me details of a scheme he ran for a three-day booking of "Nobody Lives Forever." It is the first time he has boosted a three-day booking, he says, and it paid dividends.

He learned that the council were having a Pedestrian Crossing Safety Week and put forward the suggestion that it should be brought forward to coincide with the running of the above picture. The council agreed without hesitation.

The council supplied art displays and 24 illustrated D.C.s, which were posted on public buildings, bus shelters and prominent positions in the district and on police property.

During the run of the film the council also supplied a public address van which reminded the public to take care on the roads and embraced a reference to the film in the broadcast.

A local radio firm also co-operated in the campaign, making a broadcast from its premises, which made suitable reference to the film. The council's newspaper adverts also included the film title and theatre name.

Becontree Campaign

A CAMPAIGN which gave prominence to M-G-M's slogan, "This is the Year of 'The Yearling'" was put over with enthusiasm by G. J. Baker for the film's run at the Odeon, Becontree, Essex.

Streamers bearing the slogan appeared in the theatre six weeks ahead of playdate, and the number in use was steadily increased to 12 on playdate. These were backed up by trailer flashes and window tie-ups at six local shops. Three newspapers in the local group published a strip block illustrating scenes from the film in association with a children's painting contest and another local paper, the *Ilford Recorder*, carried a story of the prizewinners visit to the Zoo to see "Flag," the animal star of the film. Foyer displays and distribution of a 1,000 throwaways rounded off the campaign.

"Lobby Lud" Back

G.-B.'s Circuit E, I hear, is going to revive the "Lobby Lud" stunt to advertise "Captain Boycott" at its South London theatres. C. H. Russ and Geoffrey Conway will have a "mystery man" patrolling around the halls concerned carrying a copy of the local paper and if correctly challenged as "Captain Boycott" he will hand out a voucher for 10s. 6d. and tickets for two free seats.

Photos. will be published in the local Press and shown as slides and on posters.

Bristol Club's Visit Filmed

W. S. LOVELL, Odeon, Kingswood, Bristol, has not only got his Children's Club activities into the news, but into films as well. Members of this club were invited by Coun. A. L. Duggan to visit and inspect the steamer *Montreal City* at Avonmouth. The event was filmed by Wallace Productions and is to be shown to clubs around the circuit.

Focus on Youth

LOCAL educationalists are showing particular interest in Saturday morning programmes which G. W. Hurt, Odeon, Temple Fortune, is presenting to his O.N.C.C. members. At a recent performance of "The Little Ballerina," the personal appearance of Yvonne Marsh was followed closely by schoolteachers and town councillors alike who, apart from attending the matinée, were responsible for the considerable publicity which preceded the event.

A fortnight before showing "Ivy," Hurt arranged for three local florists to display the publicity material amid sprays of ivy and flowers.

Hunt for "The Locket"

A GRAND treasure hunt was an appropriate stunt planned by John Bee, Gaumont, Worcester, for "The Locket."

The scheme was organised by Bee in association with four jewellers in the city, one of which contributed 50 per cent. of the cost of the prize—a locket.

The locket was concealed in the Gaumont's restaurant and clues to its whereabouts were given in the jeweller's window, where the film was publicised by display material and stills. The Press announced the contest, reported its progress and the finish. The hunt lasted a week and a half. Bee was on holiday during this period, and he says that the work was capably carried out by his assistant, R. W. Clark. The latter also conceived the idea for a "Lost and Found" interlude which was featured by Clarence Barber, the Gaumont organist.

An Eye for Fashion

FASHION is always a good angle for exploitation, and with this thought in mind C. B. Mills, Palace, Wandsworth, sought the co-operation of a local department store, noted for its high-grade ladies' tailored wear, for "Down to Earth."

An artistic window display of ladies' tailored costumes was arranged in an ultra-modern setting and formed an effective background for a specially made costume and large cut-out head of the star which occupied the centre of the window. Tie-up stills and stills from the film, together with an attractive "musically" illustrated art card bearing the words, "Step Down to Earth in a Bon Marché-tailored costume and see the film at the Palace," completed the display.

Maltby Leaflet Raid

A LEAFLET "raid" on Maltby as part of the local R.A.F. Association's Battle of Britain Week activities was an opportunity which Lewis H. Tallantine did not fail to grasp.

He learned that an aircraft from Bomber Command was to fly over the town and drop leaflets announcing the week's programme. He contacted the committee, which agreed to include a bundle of leaflets advertising "Candlelight in Algeria" in the raid. Some of the association's leaflets were also stamped with the kinema's name, and the finders of these were entitled to claim free tickets to see the film.

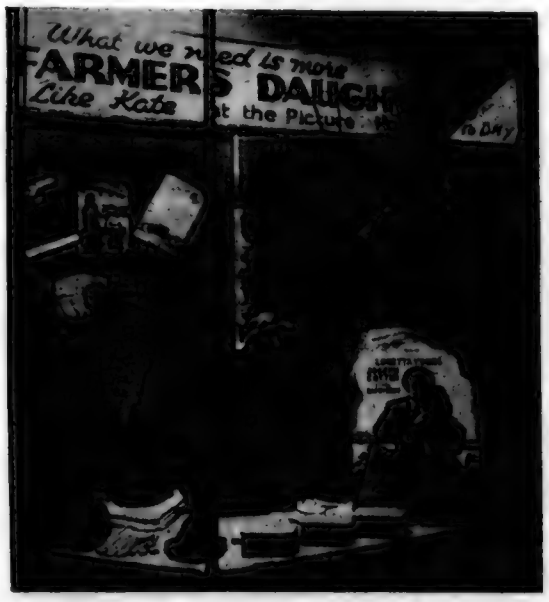
Points About Posters

L. LONGBOTTOM, Odeon, Chorley, writes: "Having regard to your notes on the value of posters in the KINE. of July 31, I would like to draw your attention to the attached photograph of a 96-sheet displayed on the wall of this theatre.

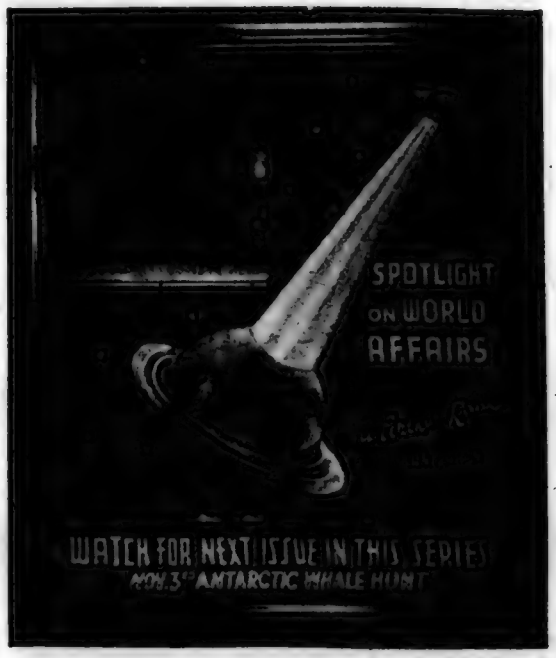
"Throughout the summer this site, which commands several hundred yards of one of Northern England's main arterial roads, has been used for the display of 96-sheet posters, producing a letter-size

Continued on page 32

An alcove in the vestibule of the Regent, Brighton, is used to good purpose by R. H. Ainsworth for scenic displays. Here is one expressing the mood of UNCLE SILAS (G.F.D.)



A link with the Woman's Land Army recruiting campaign was made by B. Samson, Picture House, York, in this shop window display for THE FARMER'S DAUGHTER (RKO-Radio)



A permanent display piece, designed by Hubert A. Robertson, Odeon, Greenwich, to focus attention on THIS MODERN AGE (G.F.D.)

Paul Anthony, seven year old member of the Ambassador, Hendon, G.B. Junior Club, was enthusiastically received by fellow members when he gave a Saturday morning Compton organ recital of music by Schubert and Bach. This was arranged by J. H. Hutchison, the manager, and was given country-wide publicity by pictures which appeared in the national press

MUSIC

HE PLAYED WHILE THEY COLLECTED

by Jack Courtnay

VISITING the Odeon-Paramount, Tottenham Court Road, to hear Al Bollington present "Favourite Composers of the U.S.A.," I found that this had been immediately preceded by a short film appealing for funds for an American Memorial Chapel, and therefore I was not surprised when a collection was started as Al Bollington came up.

It has been said that the organist provides the only human element in the normal kinema programme. Why then should he be used to provide what might well be termed an "Offertory" selection?

However tastefully the slides may be worded and however good the cause I do not think that this sort of thing can enhance the value of organ presentations.

Al's selection ranged from "Lady Be Good" and "Smoke Gets In Your Eyes" to Duke Ellington's "Mood Indigo" and "I'll Be Loving You Always," incorporating a recording of the Ink Spots singing "Maybe," and finished with "We'll Meet Again."

It must not be understood by these remarks that Al's solo showed any signs of being anything but sincere in the sentiments expressed.

Odeon Clubs in Choir Contest

Odeon clubs are busy selecting their choirs of twenty girls each to take part in the *Star* newspaper's Christmas Carol Contest at the Royal Albert Hall on December 23.

Leslie Woodgate, of the B.B.C., is acting as adviser, and has chosen "The Holly and the Ivy" and "Rocking" as the test pieces. He will conduct the five winning choirs in the national finale singing "Merry Christmas."

The first round in each area has been fixed for November 1, and area finals will be held November 29.

• • •

Granada Theatres have reopened the organ at the Plaza, Sevenoaks. Robinson Cleaver was the first of the Granada team to be featured and will be followed by Reginald Porter Brown and John Madin at fortnightly intervals.

Cecil Hammett has been placed in charge of the Christie at the Regal, Edmonton, which has been renovated and improved by Wurlitzers, and will be formally opened on November 10. Hammett tells me that it is hoped that Sidney Torch will be present.

• • •

Jackie Brown returns to G.-B. at Wood Green shortly.

• • •

Hubert E. Selby has been transferred to the Ritz, Chatham.

LETTER TO THE MANAGER

In Praise of the "Old Gentlemen"

I READ relief manager A. J. Kellar's letter regarding the S.C.M. with mixed feelings. Firstly, because I feel that there is widespread belief that the junior managerial grades received too little consideration in the charter.

But his arguments after that show muddled thinking, and an almost spiteful attitude towards the "Old Gentlemen," to whom he should give honour for having raised the profession to its present level—at a time when their own remaining years "in the chair" are diminishing—and his are only just beginning. For he and his kind, I include myself, they have made into a fine career what might have been just a job.

I commend for his consideration the following observations:—

1. Their "irritation" that he speaks of—may it not have been mild reproach for some proposed action that their greater experience knew to be rash and unwise?

2. Does he not realise that the S.C.M. is a democratic body, and that it would be quite a simple matter for the junior grades to outvote the "old gentlemen" (a minority) on every issue if they so desired?

3. Regarding the statement that he has gained "not one iota" from the charter—his own letter tacitly admits that he has only to gain a little promotion, and he will!

4. That the older managers are not interested in the "juniors" is tripe. What *does* appear to be obvious is that *he* is not interested in the older managers, and, anyway, I, a relief, was recently appointed to the Management Committee of the Kent branch, my proposer being the manager of a 2,500-seater, with a lifetime's experience behind him. His action was quite spontaneous, and I was not prepared for it.

N. E. KNOWLES,
Relief Manager.

59, Cavendish Avenue, Gillingham, Kent.

SHOWMANSHIP CREDITS

H. J. Court, Regent, Portsmouth ("Captain Boycott"); C. Lloyd-Davies, Gaumont, Liverpool ("Loves of Joanna Godden"); D. T. Sullivan, Odeon, Ramsgate ("Rookies Come Home"); E. Bromley, Odeon, Oldham ("So Well Remembered"); Charles Smith, Odeon, Rhyl, Flint ("Rookies Come Home"); E. W. Meadows, Odeon, Manchester ("Sinbad the Sailor"); W. Smith, Odeon, Halifax ("Sinbad the Sailor"); Martin J. Newman, Gaumont, Taunton ("It's a Wonderful Life"); C. A. Tappy, Gaumont, Frome ("The Brothers"); C. J. Baker, Odeon, Becontree ("Fiesta"); G. P. Elcock, Gaumont, Pinchley (vestibule displays); G. E. Evans, Plaza, Worthing ("Two Mrs. Carrolls").

A Bradford Poser

A NATIONAL Savings window display in one of the best positions in the town formed the basis of R. Simcox's campaign on "The Beginning or the End" at the Ritz Cinema, Bradford.

Basing his display on the line, "Which is the Beginning or the End," he used a large trestle on which three items were placed; a piece of string, an egg and a jig-saw puzzle. On to each side of these three items were attached lengths of tape which were attached to a large board above the trestle. This carried the wording:—

"'The Beginning or the End.' Which is the beginning or the end—this or that?" Each end of the tapes was attached to words "This or That," posing the problem of which was the end of the three respective items.

Mr. Simcox is to be congratulated on the fact that as a result of this display he was invited by the Assistant Regional Commissioner to sit on the Publicity Sub-Committee of the National Savings Committee.

SHOWMANSHIP—continued

such as to ensure readability throughout the long approach by vehicle. Nevertheless, the main aim at all times has been to attract the attention of the local—the foot passenger.

"Recently, however, I felt that a 'new angle' in posters was required to infuse a freshness into the site's attraction."

Unfortunately, the detail in Mr. Longbottom's photo. is too small to reproduce clearly. The poster takes the form of a personal letter on a facsimile of Odeon notepaper. It deals with the Odeon service, and as a P.S., in large type, there are details of forthcoming attractions.

"It was felt," Longbottom continues, "that most pedestrians would stop and read it. They did.

"The enlarged P.S. is not," he adds, "a concession to the 'read-at-a-glance' theory so far as the pedestrian is concerned. It is aimed at the motorist and enables him by a casual glance to absorb film titles, star names and theatre name."

A Spot of Colour

"'SO Well Remembered' lends itself to so many angles for publicity," P. R. Sutch, Odeon, Bromley, writes, "that it has been difficult to decide where my increase in quota could most advantageously be expended." He made a start in the theatre by displaying an attractive peal of "cut-out" bells the week before playdate.

For outside tie-ups he designed brightly coloured cards, roughly quad size, and with battens fixed these to slightly larger cards which gave the appearance of a set-piece. One was displayed in a model shop's window, appropriately surrounded by Battle of Britain planes and equipment. Another was given prominence in the Elmfield Ice Cream Parlour.

A local garage proprietor co-operated by showing a 1903 car as a link with the title.

The Hidden Key

A FORM of treasure hunt, not new, but which always serves its purpose well, was used by D. Mackrell, Playhouse, Dewsbury, for "The Red House."

A local store co-operated and displayed six cards worded "Can You Find the Key? In one of our windows is hidden the key to 'The Red House.' If you can see it, step inside and claim two seats for the Playhouse."

The key in question was a Yale key painted red, and each time it was discovered its position was changed. The store manager was so impressed with the scheme that he defrayed the entire cost of the stunt.

Boost for Sound

C. FOWLER, recently promoted from chief projectionist to assistant manager of the Winston Cinema, Slaithwaite, nr. Huddersfield, has submitted his first contribution to these columns. Oddly enough his exploitation did not cover a film, but the new Westrex sound system recently installed at the Winston.

Cars belonging to the engineers carrying out the installation and parked outside the kinema were used as sites for large display cards, worded, with variations, on the following lines: "The occupants of this car are engineers from Western Electric who are now installing Westrex, the latest in kinema sound equipment . . . ."

In addition, Fowler secured an exclusive front-page story about the installation in the *Colne Valley Advertiser*.

Wonderful Life for Jack

A SEA Cadet Week held a week before the showing of "It's a Wonderful Life" at the Victoria, Hartshill, Stoke-on-Trent, provided an obvious exploitation line which J. S. Livingstone was quick to seize.

He linked with the local organisation in a recruiting drive and had a foyer display of various nautical equipment used by the cadets in training. Bunting, models of warships, paintings of the Home Fleet and a link-up card completed an effective show. Two cadets were on duty to answer patrons' questions.

Holiday Competition

THE great attraction for "It's a Wonderful Life" when it was shown at the Scala, Ilfracombe, was a holiday competition. The prizes for this was a week's holiday for two people, value £20, at Brighton, the second being a free permanent wave, and the third a day's coach tour free for two people.

To publicise this, E. W. Williams, manager, secured the use of the whole window of a shop near the Pier which he dressed with stills and streamers. He also used double-column advertisements in the local paper, supported by 11 inches of free editorial.

TECHNICAL

OBSERVATION WINDOW

16-mm. Shows as Alternative for Halls Unable to Comply with New H.O. Rules?

COMPARATIVE QUALITIES OF EQUIPMENT

TEDDY HINGE, described by his colleagues as the shrewdest man on the C.E.A.'s General Council, visualises a time when certain 35-mm. exhibitors may be compelled to show 16-mm. films in their static kinemas.

He was referring to the possible effects of the sweeping changes in the building and equipment side of kinema operation proposed in the draft of the new Home Office Regulations.

Speaking on the Joint Conciliation Committee's move to secure complete control of 16-mm. films at the recent Northern Branch C.E.A. meeting, he said: "We must always bear in mind that many of the smaller and older kinemas could not be made to satisfy prospective new Home Office Regulations. There may, however, be a possibility of continuing in business, should the worst come to the worst, with 16-mm. films."

This appreciation of what the future holds in store for sections of our Industry raises some interesting points.

SO far as the draft Regulations are concerned a number of the proposals are considered to be most desirable and have been accepted as inevitable. Others more stringent and considered by the experts as impracticable are the subject of a 70-page memorandum prepared by the C.E.A. committee which has been considering the draft.

This contains the Trade's proposals and amendments to the draft, and has been submitted to the Home Office.

Whatever the outcome, the new Regulations, when they come into operation, will necessitate considerable structural alterations to some of our more ancient kinemas. From the point of view of capital outlay and by nature of the structure of the buildings, this may not be a commercial or practical proposition.

THE Home Office Regulations are based on possible fire risks and particularly those associated with 35-mm. film in its present form. It was for this reason that Tom Scott, after Mr. Hinge's statement, asked why 35-mm. could not be obtained on non-flam. stock.

The answer, of course, lies in the fact that a non-flam. stock capable of withstanding the strain imposed by the heat generated by existing light sources, deemed necessary for an adequately illuminated picture, has not yet been developed. Research work is going on in this direction and, presumably, it will be only a matter of time before a suitable stock is produced.

Yet again, the development of the compact source lamp and heat-resisting glass may provide the solution to the problem.

L. Richardson, chief projectionist of the Queen's, Cricklewood, explains the mechanism of the Gaumont-Kalee "21" to Constance Smith, young actress who appears in "Jassy" and "Captain Boycott." She officiated at the recent opening of the installation at the Queen's

But until this problem is overcome the owners of kinemas affected by the Regulations may be compelled to shut down their halls, or, as Mr. Hinge suggests, will be forced to consider the possibilities of 16-mm.

CAN 16-mm. film and equipment satisfactorily replace those for 35-mm.? Within limitations, the answer would appear to be Yes. There are, in fact, a number of small static 16-mm. kinemas in operation and others are planned.

The main considerations, I should say, are the size of the hall and the length of the throw.

There is another important factor. Will 16-mm. projectors stand up to the wear and tear of continuous running so well as their 35-mm. counterparts? I doubt it, despite the tremendous advances made in 16-mm. projector design during recent years.

I am told authoritatively by a manufacturer that the cost of making a 16-mm. projector comparable with its elder brother, so far as robustness and sheer endurance are concerned, would be pretty high, in view of the fact that in the smaller dimensions the precision engineering work involved becomes more intricate and, therefore, more costly. And it is questionable whether the market justifies the expense.

IT must also be remembered that an 8-ft. picture is about the maximum one can expect from a 750- or 1,000-watt lamp. The picture can be boosted up to between 10 ft. and 16 ft. by using a small arc, but magnification tends to become excessive, and any unsteadiness or graininess in the emulsion becomes more readily apparent.

It is interesting to note that two 16-mm. projectors of French design with miniature arcs were exhibited at the Paris Fair earlier in the year, but to my knowledge 16-mm. projectors with arcs have not appeared on the market in this country.

Another drawback to the 16-mm. gauge, of course, is the standard single perforation per frame on one side of the film only, which tends to cause trouble where bad copies and excessive wear are concerned.

Theoretically, too, sound reproduction cannot be as good as that of 35-mm. by virtue of the narrower sound track and lower velocity, but in practice, given ideal conditions and a good print, the difference would not worry the average patron.

W. G. ALTRIA

RCA SOUND SYSTEM

SATISFACTORY ELECTRICAL SERVICE IS AN ESSENTIAL

City Surveyor's Talk to Cinematurians

A DEFENCE of the regulation requiring the annual submission of electrical certificates was made by George P. Clingham, the city building surveyor of Liverpool.

He pointed out that the success of any form of kinema entertainment is largely, if not altogether, dependent upon satisfactory electrical service. Consequently, he said, I am sure it will be agreed that the responsibility rightly belongs to those in charge of the building or buildings.

Mr. Clingham was addressing the Liverpool Cinematurians on regulations and the responsibilities of licensees. J. Cleary, chairman of the Theatre and Entertainments Committee of the Liverpool Justices, and R. Altschuler, of Republic Pictures, were at the meeting.

Always Irritating

Mr. Clingham said: "Rules and regulations are always irritating, but unless reasonable control is exercised, I think it fair to say that in many instances the standard of maintenance would fall below the reasonable level.

"The licensee usually discovers that certain things would improve the control side of the business, and this usually means he makes changes, but on occasions they are not notified to the powers that be.

"Such cases are not numerous, but I would remind all who have these responsibilities to contact the officials concerned, no matter what the alteration or change in mind.

"We do find year after year that the standard of maintenance is not all that it might be. It is our job to let the licensees know what we want.

"There were some simple yet important matters which did not always receive the strict attention they deserved. The fireproofing of screen curtains and draperies was not always attended to satisfactorily.

Seat Spacing

"Another important matter was the maintenance on refixing of seats, of the 2 ft. 4 in. back-to-back distance.

"Concerning standing room, the necessity of keeping all gangways, etc., and exits unobstructed was emphasised. There were ways and means of providing standing accommodation to which nobody could object, but it must not interfere with the normal means of egress."

There was no alteration, said Mr. Clingham, in the Home Secretary's regulation with regard to secondary or safety lighting. Gas or electricity from a separate source was the customary means to provide this, but it was still lawful, he remarked, to use colza oil lamps or candles.

Some amendment should be made to the Home Secretary's regulations fixing the limit of 20,000 ft. of film as the maximum to be stored at any one time. He felt that some official intimation should be made with regard to our difficulties when it was desirable to store an amount in excess of this. In Liverpool during the war they permitted excess footage to be stored in metal bins outside the operating box. This seemed to have worked satisfactorily.

The standard of maintenance in Liverpool was extremely high.

POOL CARBONS

WALTURDAW
CINEMA SUPPLY CO. LTD.
46 GERRARD ST. W.1. Gerrard 1067.

Film Trade Show Offers for October, 1947

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine" Review.	Release Date.
*Appointment with Fire	New Realm ...	35 min.	U	3,122 ft.	John Kerr, Frank Hawkins, Kathleen Heath	Good general fill-up (CC)	Oct. 23, 1947	Not Fixed
Bachelor Knight ...	RKO-Radio ...	95 min.	U	8,562 ft.	Cary Grant, Myrna Loy, Shirley Temple	Box office light booking (CC)	Oct. 16, 1947	Nov. 10, 1947
Bataille du Rail	Film Traders ...	87 min.	A	8,000 ft.	Salina, Daurand, Lozach	Excellent advanced hall booking (C)	Oct. 16, 1947	Not Fixed
Blondie in the Dough ...	Columbia ...	68 min.	U	6,222 ft.	Penny Singleton, Arthur Lake, Hugh Herbert	Reliable light booking (CC)	Oct. 9, 1947	Oct. 27, 1947
Christmas Eve ...	United Artists	90 min.	A	8,136 ft.	George Raft, George Brent, Ann Harding	Very moderate star booking (C)	Oct. 23, 1947	Jan. 5, 1948
Crimson Key, The ...	20th Century-Fox	76 min.	A	6,834 ft.	Kent Taylor, Doris Dowling, Dennis Hoey	Doubtful "programmer" (NC)	Oct. 23, 1947	Nov. 3, 1947
Desperate	RKO-Radio ...	72 min.	A	6,490 ft.	Steve Brodie, Audrey Long, Raymond Burr	Very good "programmer" (NC)	Oct. 2, 1947	Oct. 20, 1947
Devil Thumbs a Ride, The	RKO-Radio ...	63 min.	A	5,606 ft.	Lawrence Tierney, Ted North, Nan Leslie	Reliable pocket "thick-ear" (NC)	Oct. 30, 1947	Dec. 15, 1947
Dick Tracey vs. Cueball	RKO-Radio ...	62 min.	A	5,628 ft.	Morgan Conway, Anne Jeffreys, Lyle Latell	Poor (NC)	Oct. 30, 1947	Nov. 17, 1947
*End of the River, The	G.F.D.... ...	83 min.	A	7,448 ft.	Sabu, Bibi Ferreira, Esmond Knight	Doubtful booking (NC)	Oct. 30, 1947	Dec. 1, 1947
Flight to Nowhere ...	Exclusive ...	77 min.	A	7,000 ft.	Evelyn Ankers, Alan Curtis, Jack Holt	Reliable second (C)	Oct. 16, 1947	Not Fixed
*Ghosts of Berkeley Square, The ...	Pathe ...	98 min.	A	8,076 ft.	Robert Morley, Felix Aylmer, Yvonne Arnaud	Indifferent light booking (CC)	Oct. 23, 1947	Nov. 24, 1947
Golden Earrings ...	Paramount ...	93 min.	A	8,493 ft.	Ray Milland, Marlene Dietrich, Murvyn Vye	Star booking mainly for the industrial element (C)	Oct. 2, 1947	Dec. 8, 1947
Heldorado	British Lion ...	70 min.	U	6,311 ft.	Roy Rogers, Gabby Hayes, Dale Evans	Good Roy Rogers (CC)	Oct. 16, 1947	Not Fixed
High Conquest	Pathe ...	79 min.	A	7,175 ft.	Anna Lee, Gilbert Roland, Warren Douglas	Impressive regional offering (NC)	Oct. 30, 1947	Nov. 24, 1947
I Walk Alone	Paramount ...	98 min.	A	8,796 ft.	Burt Lancaster, Lizabeth Scott, Kirk Douglas	Outstanding "thick-ear" (NC)	Oct. 23, 1947	Jan. 19, 1948
*Journey Ahead ...	International	63 min.	U	5,772 ft.	Ruth Haven, John Steven, Howard Douglas	Acceptable quota support (CC)	Oct. 30, 1947	Not Fixed
Key Witness	Columbia ...	66 min.	A	5,990 ft.	John Beal, Trudy Marshall, Jimmy Lloyd	Playable second (C)	Oct. 30, 1947	Nov. 10, 1947
Lost City of the Jungle	G.F.D.... ...	13 eps.	U	—	Russell Hayden, Jane Adams, Lionel Atwill	Very good serial entertainment for juveniles (CC)	Oct. 23, 1947	Not Fixed
Macomber Affair, The	United Artists	88 min.	A	8,033 ft.	Gregory Peck, Joan Bennett, Robert Preston.	Obvious star, title and author proposition (NC) ...	Oct. 9, 1947	Dec. 29, 1947
Mark of the Claw... ...	RKO-Radio	60 min.	A	5,417 ft.	Ralph Byrd, Kay Christopher, Jack Lambert	Reliable second (NC)	Oct. 2, 1947	Oct. 27, 1947
*Mrs. Fitzherbert ...	Pathe ...	98 min.	A	8,909 ft.	Joyce Howard, Peter Graves, Leslie Banks	Moderate British booking (C)	Oct. 30, 1947	Not Fixed
Partie de Campagne ...	Film Traders ...	40 min.	A	3,700 ft.	Sylvia Bataille, Georges Saint-Saens	Excellent advanced hall booking (NC)	Oct. 16, 1947	Not Fixed
Personal Column ...	United Artists	102 min.	A	9,249 ft.	Lucille Ball, George Sanders, Charles Coburn	Good general booking (NC)	Oct. 30, 1947	Feb. 9, 1948
*Power in the Land, A ...	G.F.D.... ...	34 min.	U	3,200 ft.	———	Good general fill-up (CC)	Oct. 30, 1947	Nov. 17, 1947
San Quentin	RKO-Radio	65 min.	A	5,978 ft.	Lawrence Tierney, Barton MacLane, Marian Carr	Reliable second (C)	Oct. 16, 1947	Dec. 1, 1947
Singapore	G.F.D.... ...	79 min.	A	7,131 ft.	Fred MacMurray, Ava Gardner, Roland Culver	Good general "programmer" (C)	Oct. 2, 1947	Jan. 5, 1948
Sorcerer, The	Exclusive ...	79 min.	A	7,192 ft.	Renee Faure, Madeleine Robinson, Roger Pigaut	Doubtful booking except for progressive halls (NC)	Oct. 16, 1947	Not Fixed
Sortileges	Exclusive (French Dialogue) ...	100 min.	A	9,000 ft.	Renee Faure, Madeleine Robinson, Roger Pigaut	Strong booking for progressive kinemas (NC) ...	Oct. 9, 1947	Not Fixed
Spoilers of the North ...	British Lion ...	66 min.	A	5,971 ft.	Paul Kelly, Adrian Booth, Evelyn Ankers	Good average second (C)	Oct. 16, 1947	Not Fixed

KINEMATOGRAPH WEEKLY : NOVEMBER 6, 1947

They Won't Believe Me	RKO-Radio	95 min.	A	8,550 ft.	Robert Young, Susan Hayward, Jane Greer	Very good general booking (NC)	Oct. 9, 1947	Not Fixed
Trail to San Antone ...	British Lion ...	66 min.	U	6,043 ft.	Gene Autry, Peggy Stewart,	Good clean Western (CC)	Oct. 23, 1947	Not Fixed

Sortileges	... Exclusive (French Dialogue)	... 100 min.	A	9,000 ft.	Renee Faure, Madeleine Robinson, Roger Pigaut	Strong booking for progressive kinemas (NC)	... Oct. 9, 1947	Not Fixed
Spoilers of the North	... British Lion	... 66 min.	A	5,971 ft.	Paul Kelly, Adrian Booth, Evelyn Ankers	Good average second (C)	... Oct. 16, 1947	Not Fixed
They Won't Believe Me	RKO-Radio	95 min.	A	8,550 ft.	Robert Young, Susan Hayward, Jane Greer	Very good general booking (NC)	... Oct. 9, 1947	Not Fixed
Trail to San Antone	... British Lion	... 66 min.	U	6,043 ft.	Gene Autry, Peggy Stewart, Tristram Coffin	Good clean Western (CC)	... Oct. 23, 1947	Not Fixed
Trespasser, The	... ... British Lion	... 71 min.	A	6,454 ft.	Warren Douglas, Dale Evans, Janet Martin	Good average " programmer " (C)	... Oct. 16, 1947	Not Fixed
*Uncle Silas	... ... G.F.D.	... 103 min.	A	9,242 ft.	Jean Simmons, Katina Paxinou, Derrick de Marney	Very moderate quota booking (NC)	... Oct. 2, 1947	Nov. 10, 1947
Vivere in Pace	... ... G.C.T.	... 90 min.	(—)	8,200 ft.	Aldo Fabrizi, Gar Moore, Mirella Monti	Excellent booking for advanced halls (NC)	... Oct. 30, 1947	Not Fixed
†Wake Up and Dream	20th Century-Fox	79 min.	U	7,948 ft.	John Payne, June Haver, Connie Marshall	Moderate star and title booking (CC)	... Oct. 2, 1947	Nov. 3, 1947
*While I Live	... ... 20th Century-Fox	85 min.	A	7,586 ft.	Tom Walls, Sonia Dresdel, Clifford Evans	Very good " programmer " (NC)	... Oct. 9, 1947	Jan. 12, 1948
*White Unicorn, The	... G.F.D.	... 97 min.	A	8,746 ft.	Margaret Lockwood, Joan Greenwood, Ian Hunter	Obvious star booking (NC)	... Oct. 16, 1947	Nov. 17, 1947
Will Tomorrow Ever Come ?	British-Lion	... 98 min.	A	8,900 ft.	Don Ameche, Catherine McLeod, Roscoe Karns	Capital general booking (CC)	... Oct. 23, 1947	Not Fixed
*Woman in the Hall, The	G.F.D.	... 91 min.	A	8,317 ft.	Ursula Jeans, Jean Simmons, Cecil Parker.	Unusual and provocative British " programmer" (C)	Oct. 30, 1947	Nov. 24 1947
Yankee Fakir	... ... British-Lion	... 66 min.	U	6,339 ft.	Douglas Fowley, Joan Woodbury, Clem Bevans	Very, very moderate second (C)	... Oct. 23, 1947	Not Fixed

REISSUES

Baby Vanishes, The	... International	... 75 min.	U	6,750 ft.	Victor McLaglen, Marjorie Woodworth, Dennis O'Keefe	Good light booking for the family (C)	... Oct. 23, 1947	Not Fixed
Boys Town	... ... M-G-M	... 91 min.	A	8,230 ft.	Spencer Tracy, Mickey Rooney, Bobs Watson	Excellent revival for the family (C)	... Oct. 16, 1947	Nov. 17, 1947
*Catharine the Great	... British-Lion	... 85 min.	A	8,650 ft.	Douglas Fairbanks, Jnr., Elisabeth Bergner, Flora Robson	Excellent revival for first-class halls (NC)	... Oct. 30, 1947	Not Fixed
*Demobbed	... ... Butcher	... 93 min.	U	8,499 ft.	Nat Jackley, Norman Evans, Betty Jumel	Capital British light booking for the family (CC)	... Oct. 2, 1947	Not Fixed
*Elephant Boy	... ... British-Lion	... 80 min.	U	7,300 ft.	Sabu, Walter Hudd, Alan Jeayes	Good general booking for family halls (CC)	... Oct. 30, 1947	Not Fixed
Escape	... ... M-G-M	... 104 min.	A	9,341 ft.	Norma Shearer, Robert Taylor, Conrad Veidt	Good general booking (C)	... Oct. 16, 1947	Dec. 1, 1947
*For Valour	... ... Ambassador	... 94 min.	A	8,500 ft.	Tom Walls, Ralph Lynn	Moderate light booking (NC)	... Oct. 16, 1947	Not Fixed
Her First Romance	... Monarch Films	78 min.	U	7,060 ft.	Edith Fellowes, Wilbur Evans, Alan Ladd	Sound popular revival (CC)	... Oct. 30, 1947	Not Fixed
†Jungle Book	... ... British-Lion	... 106 min.	A	9,594 ft.	Sabu, Joseph Calleia, John Qualen	Excellent novelty booking for the family (C)	... Oct. 30, 1947	Not Fixed
Kansen, The	... ... International	79 min.	U	7,163 ft.	Richard Dix, Jane Wyatt, Albert Dekker	Very good outdoor fare (CC)	... Oct. 23, 1947	Not Fixed
Mystery of the Wentworth Castle	Monarch Films	67 min.	A	6,067 ft.	Boris Karloff, Marjorie Reynolds, Grant Withers	Safe reissue (C)	... Oct. 30, 1947	Not Fixed
Serenade	... ... M-G-M	... 113 min.	A	10,205 ft.	Jeanette MacDonald, Lew Ayres, Frank Morgan	Popular family booking (C)	... Oct. 23, 1947	Dec. 15, 1947
Sundown	... ... International	... 90 min.	A	8,172 ft.	Gene Tierney, Bruce Cabot, George Sanders	Excellent revival for the majority (C)	... Oct. 23, 1947	Not Fixed
*Up with the Lark	... New Realm	... 82 min.	U	7,469 ft.	Ethel Revnell, Gracie West, Anthony Hulme	Reliable quota proposition for family and industrial halls (C)	Oct. 23, 1947	Not Fixed
*When Knights Were Bold	Ambassador	... 76 min.	U	6,484 ft.	Jack Buchanan, Fay Wray, Garry Marsh	Useful second for the family (CC)	... Oct. 9, 1947	Not Fixed

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
* A British Picture. † In Colour.

BANNED PLAY FOR ACADEMY

"Tobacco Road"

"TOBACCO ROAD," the film of the play of the same name, is to be shown at the Academy from next Saturday. The play was recently shown at the New Lindsay Theatre Club, but has been banned by the Lord Chamberlain for presentation at a public theatre.

The film script was written by Nunnally Johnson, and the film was made and directed by John Ford in 1941.

The film was Trade shown in Great Britain in 1941 by 20th Fox. Under Ford's direction the cast of "Tobacco Road," which includes Charley Grapewin, Marjorie Rambeau, Gene Tierney, William Tracy and Dana Andrews, gives an exceptional performance.

TOWN TURNS OUT FOR "SILVER DARLINGS"

In three days "The Silver Darlings," which Pathé is releasing, attracted 7,832 people out of a total population of 10,388 when it was shown at Wick, Caithness. The film was shown concurrently with the London première at the Tivoli, Strand.

At the Pavilion, 2,610 patrons saw it each day in a theatre, the seating capacity of which is 610.

A Holyrood Production, the film stars Clifford Evans, with Helen Shingler, and was made at the Associated British Welwyn studios and on location in Caithness.

"Sea Hawk" Reissue in West End, Nov. 21

"The Sea Hawk," reissue of the Errol Flynn adventure, is to have a West End season at Warner Theatre, Leicester Square, beginning on November 21. The Trade show is scheduled for November 26 at Studio One, Oxford Street.

"The Sea Hawk" has been chosen as a particularly timely Warner Theatre subject for the Royal Wedding period, inasmuch as it is a colourful story of an England when the very costumes of everyday life suggested pageantry.

One in Three in Newcastle

One person in every three in Newcastle has seen the David O. Selznick Technicolor drama, "Duel in the Sun," which Pathé is releasing.

During a three weeks' run at the Haymarket, Newcastle, 79,797 people paid for admission. The total population of Newcastle and outer Newcastle is 250,000.

"ATLANTIC EPISODE"

The title of the film "Catch as Catch Can," starring James Mason and directed by Roy Kellino, has been changed to "Atlantic Episode." It will be Trade shown by Stahl Pyramid within a few weeks' time.

Sidney H. and D. Graham Motion, rating surveyors to the C.E.A., have opened a branch office at County Chambers, 52, Westgate Road, Newcastle-upon-Tyne. Telephone No. 22054.

PEOPLE

Odeon (Ireland) Secretary Retires • A.B.C.'s South London Switch • S.C.M. Kent Appointments

On the occasion of his retirement, JOHN CROWLEY, secretary of Odeon (Ireland), Ltd., was the guest of honour at an afternoon reception given by the directors of the Theatre Royal, Dublin.

Maurice Elliman, vice-president of the company, paid tribute to Mr. Crowley, who had been with him since the early days of Metropole and Allied Theatres, later taken over by Odeon (Ireland).

Louis Elliman, managing director, said G. A. Overend, a co-director, joined the vice-chairman in his tribute, and on behalf of the staff and colleagues of Mr. Crowley, Joe Gilligan, manager of the De Luxe kinema, and Miss L. Shanley extended their best wishes for a happy retirement.

A wallet and cheque, a tribute from the staff, were presented on their behalf by Maurice Elliman to Mr. Crowley.

A. C. PRICE succeeds to the management of the Edgware Road Odeon following the resignation of MARK D. FREEMAN. Mr. Price entered the Trade in 1934 as assistant manager of the Grand, Clapham Junction.

There has been a three-way switch of assistant managers on the A.B.C. circuit in South London. F. C. COCKERILL, who has been at the Balham Picture House since last March after a period at the Ritz, Farnsworth, has moved to the Brixton Palladium in the place of J. C. ARMSTRONG, who has been with the circuit since the beginning of the year at Brixton, Putney and Twickenham. Before entering the Trade he was training for a legal post. He has gone to the Elephant and Castle Theatre in succession to S. J. FRANKCOM, who has been there since discharge from the Army in 1943 and has been transferred to Balham.

DAVE SUGARMAN, now Southern area supervisor for British Lion Films, has been presented with an onyx malachite and gilt shelf clock from the executives and former colleagues at General Film Distributors, with which company he served for 20 years.

S. Flatau made the presentation.

MR. LEWIS, manager of Odeon's Regent, Taibach, near Port Talbot, has been promoted to the management of the Odeon, Port Talbot, South Wales.

Mr. Lewis, recently enrolled into the KINE. Company of Showmen, was appointed to the Regent when he returned to the business after six and a half years' war service.

KEN BRIERLY, appointed manager of the Greenford Granada, was placed in charge of the Plumstead Kinema in September, 1939, after a period of relief duties. A year later he enlisted in the R.A.F., became a flight lieutenant and won the D.F.C.

Manager G. WILLIAMS, of the Regent (A.B.C.), Chatham, has been elected vice-chairman of the Kent branch of Society of Cinema Managers, replacing Alan Williams (now publicity area controller for G.-B., Brighton base). Relief-manager N. E. KNOWLES, of A.B.C. Kent and Sussex area, was elected to the Management Committee of the Kent branch.

Jimmy Squier, director of M-G-M and former general sales manager, presenting Sam Eckman, Jr., C.B.E., chairman and managing director of M-G-M, with a volume containing 931 signatures of every member of the organisation to mark his 20 years in Great Britain and 30 years with M-G-M. Ted Hancock, general sales manager, added the personal wishes of the executives present

Tim Whelan, director, in fair company at the studio screening of Marcel Hellman's THIS WAS A WOMAN, completed a day before the picture was shown to an audience of 20th-Fox executives, the distributors and members of the Excelsior unit. Whelan returned to the States two days later. Left to right: Mrs. Al Parker, Tim Whelan and star Barbara White. In the background Mischa Spoliansky, composer of the musical score, Marcel Hellman, producer, Kenneth Hargreaves, director 20th-Fox, Mrs. W. J. Kupper, and W. J. Kupper managing director of 20th-Fox

AT THE LOCAL GOVERNMENT POLLS

Trade Personalities Gain Two Seats, Retain One and Lose Three

Richard P. Rutherford, general manager of the Queen's circuit of theatres in South-west Lancashire and Wallasey and ex-chairman of North-Western branch, was elected to the Wallasey Town Council on Saturday. As a Conservative, he polled 1,222 votes, against his Labour opponent's 1,174.

Capt. H. Jones, retired kinema proprietor, Old Colwyn, was Labour candidate for Eirias Ward, Colwyn Bay, but failed to secure election. He polled 539 votes.

John J. McCracken, managing director of the group of kinemas controlled by Jackson's Amusements, Ltd., has been elected to Rochdale Town Council, a Conservative gain from Labour. Mr. McCracken is ex-chairman of South and East Lancashire branch and delegate of General Council.

F. Prendergast, kinema proprietor, was the Labour candidate for Astley Bridge Ward, Bolton. He polled 1,463 votes. The seat was won by the Conservatives.

C. P. Brown, manager of the La Scala, Hollinwood, was unsuccessful in the Hollinwood Ward of Oldham Town Council. He polled 1,230 votes against the Labour candidate's 2,006.

F. G. W. Chamberlain, chairman of the Bristol C.E.A. branch and G.C. member, retained his seat in the Bristol City Council, defeating his Labour opponent by a majority of 2,062 votes.

Fight Film Commentator

The KINE. last week, when reviewing the Marino *v.* Monaghan fight film, inadvertently named the commentator as Stewart Macpherson, whereas it should have been Gerry Wilmot.

John A. Dixon, until recently manager of the Alhambra, Birmingham, has succeeded the late A. Baylis as manager of the Regal, Chesterfield.

NORTHERN GOLF WINNERS

Hinge Presents Trophies

THE most successful season of the Northern Counties Cinema Trade Golf Society was celebrated at Friday's lunch at Newcastle, when Jim Arnott (RKO-Radio) presided and "Teddy" Hinge handed over the cups.

The sportsmanship of the lads has never been better exemplified, declared Arnott. The only complaints received were from competitors who felt they were handicapped too favourably.

Secretary Charles Lear (Grand, Byker), who confessed that he was up until 2.15 a.m. that morning polishing the 13 trophies, welcomed Mr. Hinge. Not only was he "one of the lads," but he actually once won one cup.

Presenting the trophies, "Teddy" Hinge referred to his cup win some years ago. Hinge said: "Syd. Bamford and I were the only competitors in that class, and it wasn't my fault that he took out only six balls."

Instead of the usual collection for the Fleming Memorial Hospital—the Fleming Rose Bowl is the Society's most valuable trophy—it was announced that the golf ball "raffle" at each outing had yielded over £8 for the hospital.

On behalf of the members, Mr. Arnott presented Mr. Lear with a pipe "for good, good-humoured and efficient organisation."

Prizewinners were:—

W. and F. Cup and Fleming Rose Bowl, Tom Brewis (Pavilion, Newcastle); Denville Cup, "Jimmy" Siddle (Hyco Cinemas); Pathé Cup, Dave Turnbull (G.-B. supervisor); Harrison Trophy, Robert Wilkinson (independent renter); Grantham Rose Bowl, Cinema Cup and Convery Cup, Bert. Henderson (United Artists); Jack Hylton Cup, John Noble (Scala, South Shields); J. H. Dawe Cup, Reg. Craven (Craven circuit); Peall Cup, Wilf Craven (Craven circuit); Northcliffe Trophy, Charles Lear; Hardy Cup, Bob Wingate (Princess, North Shields).

LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., Nov. 6 and Wed., Nov. 12

Thursday

Lost Angel (*M-G-M*)

Own Theatre. **10.30 a.m.**
Cast: Margaret O'Brien, James Craig, Marsha Hunt, Keenan Wynn **Director:** Roy Rowland.

This reissue tells the story of a six-year-old "adult," played by Margaret O'Brien, who is transformed back into a normal child by a newspaper reporter (James Craig) and his cabaret-singer sweetheart (Marsha Hunt), alternately helped and hindered by a most amusing gangster (Keenan Wynn).

Thunder River Feud (*Butcher's*)

Hammer Theatre. **11 a.m.**
Cast: Ray Corrigan, John King, Max Terhune. **Director:** Ray Ruby.

After competing in a Radio Championship, the Range Busters become involved in the domestic affairs of rival ranchers. Trouble develops over a line fence; there is a gun fight, but once again Ray Corrigan comes to the rescue, and the feud is ended.

Underground Rustlers (*Butcher's*)

Hammer Theatre. **2.30 p.m.**
Cast: Ray Corrigan, John King, Max Terhune. **Director:** Ray Ruby.

With gold stages being held up when the Government needs bullion most, the help of the Range Busters is enlisted. After saving one of the shipments and capturing one of the bandits, they discover their hide-out, lay in wait, and round up the rest of the gang.

Three on a Ticket (*Pathe*)

Studio One. **10.45 a.m.**
Cast: Hugh Beaumont, Cheryl Walker and Paul Bryar. **Director:** Sam Newfield.

Hugh Beaumont as Michael Shayne, private detective, gets on to the trail of a gang, and with a torn cloakroom ticket as a clue, is able to solve what appears to be an insoluble mystery.

A visit from a "dead" man, a woman's gangster husband who makes trouble, an attack by thugs, a fight between two women, a fake F.B.I. man—these are just a few of the "angles" with which Shayne has to deal in a fast-moving melodrama in which the sleuth has the assistance of his secretary, Cheryl Walker.

Devil on Wheels (*Pathe*)

G.-B. Theatre. **2.30 p.m.**
Cast: Noreen Nash, Darryl Hickman, Jan Ford, James Cardwell. **Director:** Crane Wilbur.

A story of the speed-crazed thrill-a-minute juvenile motorists who now infest American small towns. It tells of a father whose new car inspires his son to become a junior speed fiend of the highways. He leaves a trail of death behind him.

Friday

High Conquest (*Pathe*)

Studio One. **10.45 a.m.**
Cast: Anna Lee, Gilbert Roland, Warren Douglas, Beulah Bondi, Sir Aubrey Smith, John Qualen. **Director:** Irving Allen.

A triangle love drama set in Switzerland with Anna Lee in the rôle of a woman who loves a man who is terrified of the Matterhorn because it has spelt death in his family. A guide is his rival in love, and it is an accident on the mountain which forces both men to reveal themselves in their true colours.

Border Bandits (*Pathe*)

Own Theatre. **2.30 p.m.**
Cast: Johnny Mack Brown, Raymond Hatton, Riley Hill, Rosa del Rosario. **Director:** Lambert Hillyer.

Johnny Mack Brown and his pal, combing the plains to clean up cunning outlaws, run into trouble when they investigate the murder of an old man by jewel thieves and Brown is himself accused of the crime. Their subsequent jail-break and rounding-up of the gang are told to the accompaniment of hard-hitting fights, gun-play and fast riding.

Wednesday

It Always Rains on Sunday (*G.F.D.—Ealing*).

Studio One. **10.30 a.m.**
Cast: Googie Withers, John McCallum, Jack Warner, Patricia Blunkett and Susan Shaw. **Director:** Robert Hamer.

Based on the novel of the same name by A. J. la Bern, this is the tale of an escaped convict's efforts to evade recapture in London's East End. A dozen lives are altered by his fugitive passing, love affairs are set on new courses; someone will carry a scar for life.

Saigon (*Paramount*)

Private Theatre. **10.30 a.m. and 2.30 p.m.**
Cast: Alan Ladd, Veronica Lake and Douglas Dick. **Director:** Leslie Fenton.

An adventure story with a Far East background, reflecting the drama in the lives of three flying comrades who, on being demobilised, embark on a mysterious and dangerous mission to Saigon from Shanghai. Their task is complicated by the presence of a young woman who is anything but informative about herself or her past.

The Men Outback (*Arrow Film Distributors*)

G.-B. Theatre. **2.30 p.m.**

A featurette ranking as British Quota, telling the story of life in Australia. Opening at Perth, the camera covers, among many interesting and beautiful scenes, the National Park, Kalgan River, the immense hardwood forests, Kalgoorlie—the famous Golden Mile—Alice Springs, the life of the Aborigines, work on a vast sheep station, to the final sequence in the Blue Mountains.

Anna Neagle being received by W. Osborn, president of the Printers' Pension Corporation, at the midnight matinee of THE COURTNEYS OF CURZON STREET at the Ritz, Leeds, in aid of the Fund. With them are Mrs. Osborn, L. Durban Long, manager, Michael Wilding and Herbert Wilcox

WARNER'S TO SCREEN "POSSESSED"

Starring Joan Crawford

THE new Joan Crawford-Van Heflin picture, "Possessed," is to be Trade shown by Warner's on Thursday, November 13, at Studio One, at 10.30 a.m.

The story of "Possessed," adapted from a novelette by Rita Weiman, concerns a woman who, dominated by her emotions, cannot believe that her lover is in earnest when he breaks off the affaire. She decides to accept the offer of marriage made by her staid and dependable employer, hoping thereby to inspire jealousy in the other man.

The mental stress she suffers when she learns that her step-daughter is to marry the ex-lover is depicted in the events which build up to the climax, in which murder plays a part. The film was directed by Curtis Bernhardt.

A bank of the new G.E.C. 2½ kw "Compact" source floodlights surmounted by four G.E.C. double negative 150 amp. H.I. arc lamps on one of the stages at Shepperton

BIG ADVANCE IN COLOUR FILM LIGHTING

G.E.C.'s New Lamp on Test at Shepperton

A NEW lamp for colour films, which eliminates re-carboning troubles, fumes and arc noises—all such a bugbear to studio technicians in the past—has been tested under normal studio conditions and pronounced "excellent."

The "Compact" source lamp, as it is known, was developed at the Wembley research laboratories of the General Electric Co., in co-operation with B.F.P.A. technicians and marks a great step forward in studio lighting for colour films.

Fifty of the G.E.C.'s latest 2½-kW. "Compact" studio floods were used in the tests which, through the courtesy of London Film Productions, were carried out at the Shepperton studios on October 8 and 9. A set from the current film, "Bonnie Prince Charlie," was made available to the G.E.C. on Stage "B" and about 500 ft. of colour film was taken with the assistance of Technicolor.

The lighting cameraman throughout the tests was John Wilcox.

Various lighting sequences were used and 13 different combinations were filmed using the new G.E.C. units by themselves, and also in conjunction with arc and incandescent lighting normally used on any coloured set.

This film has now been seen by technicians of the Industry. Not only do they say that the results are excellent, but, in addition, Technicolor approves of these new units being used in future colour films.

The G.E.C. recommends the use of "Compact" studio floods in places and under conditions where broadside and floodlight units of the older types have been used in the past.

Leicester Kinema Ball in Aid of C.T.B.F.

The Kinema Ball organised by the Leicester branch of the C.E.A. in aid of the Birmingham and Midlands C.T.B.F. takes place to-day at the De Montford Hall.

The Grenadier Guards Dance Orchestra and the Ambassadors Dance Orchestra will provide music.

Amongst the attractions will be a parade of genuine dresses from current films presented by the Gainsborough studios. There will also be many spot prizes. Tickets are 10s. each, and dancing will be from 8 to 12.

Arrow to Make Four Second Features a Year

A new company, Arrow Film Distributors, Ltd., of which J. G. Taylor and T. Roddy are the directors, plan to produce and release four second feature films a year dealing with subjects in different parts of the world. The first of these, "The Men Outback," is a story of life in Australia.

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All Classified Advertisements must be pre paid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

SITUATIONS VACANT

Vacancies advertised are restricted to persons or employments excepted from the provisions of the Control of Engagement Order, 1947.

EXPERIENCED female Film Examiners, and Learners, required. Five-day week.—Apply, RKO Technical Department, 2/4, Dean Street, London, W.1.

WANTED, live Publicity-Advance Manager, with knowledge of front-of-house work; must be up to date and possessing excellent references; 11 weeks' employment from November 17, with prospects of permanency; interview in London.—Apply in confidence to C., Box 475, Kinematograph Weekly.

EXPERIENCED Manager required by Midland circuit; excellent opportunities for advancement to the right man.—Apply in confidence to U., Box 492, Kinematograph Weekly.

CHIEF Projectionist, trained electrician preferred, for release house, London, N.W.; London residents only need apply.—T., Box 491, Kinematograph Weekly.

SALESMAN required for West of England territory; good remuneration for right man.—Write, giving full details, R., Box 489, Kinematograph Weekly.

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MANAGER, disengaged; capable and conscientious, strict disciplinarian, abstainer, guaranteed to give 100 per cent. service, bonded, exemplary character; London or provinces; salary not so important as permanent and progressive position.—H., Box 480, Kinematograph Weekly.

MANAGER, experienced kinema or theatre, at liberty; good references, smart showman, electrical knowledge; distance no object; single.—Bell, 26, Wheeley's Road, Birmingham.

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CHIEF Operator, single, 18 years' experience; free from labour direction; salary required, £7-8; accommodation an asset.—L., Box 483, Kinematograph Weekly.

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Between November 6—November 14

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
LONDON.						
Thur., Nov. 6	10.30 a.m.	Own Theatre	Lost Angel ; Short	M-G-M	Margaret O'Brien	U
,, ,, 6	11 a.m.	Hammer	Thunder River Feud	Butchers	Range Busters	U
,, ,, 6	2.30 p.m.	Hammer	Underground Rustlers	Butchers	Range Busters	U
,, ,, 6	10.45 a.m.	Studio One	Three on a Ticket	Pathe	Hugh Beaumont	U
,, ,, 6	2.30 p.m.	G.-B. Theatre	Devil on Wheels	Pathe	Darryl Hickman	A
Fri., ,, 7	10.45 a.m.	Studio One	High Conquest	Pathe	Gilbert Roland	A
,, ,, 7	2.30 p.m.	Own Theatre	Border Bandits	Pathe	Johnny Mack Brown	A
Mon., ,, 10	10.30 a.m.	Century	Six Shorts	20th Century-Fox	———	U
Wed., ,, 12	10.30 a.m.	Studio One	It Always Rains on Sunday	G.F.D.	Googie Withers	A
,, ,, 12	10.30 a.m. & 2.30 p.m.	Private	Saigon	Paramount	Alan Ladd	A
,, ,, 12	11 a.m.	Own Theatre	Pathe Pictorial Nos. 170, 171, and 172	Pathe	———	U
,, ,, 12	2.30 p.m.	G.-B. Theatre	The Men Outback	Arrow Film Dist.	———	U
BIRMINGHAM.						
Tues., Nov. 11	10.30 a.m.	West End	The Macomber Affair	United Artists	Greogry Peck	A
Wed., ,, 12	10.45 a.m.	Scala	The Great Promise	Eros...	Abraham Sofaer	U
Fri., ,, 14	10.30 a.m.	Scala	The End of the River	G.F.D.	Sabu	A
BRISTOL.						
Fri., Nov. 14	10.30 a.m.	News Theatre	The End of the River	G.F.D.	Sabu	A
CARDIFF.						
Mon., Nov. 10	11 a.m.	Park Hall	Vacation Days	Pathe	Freddie Stewart	U
Tues., ,, 11	10.30 a.m.	Olympia	Journey Ahead	International	Ruth Haven	U
,, ,, 11	10.30 a.m.	Empire	The Macomber Affair	United Artists	Gregory Peck	A
,, ,, 11	11 a.m.	Park Hall	Lady Chaser	Pathe	Robert Lowery	A
Wed., ,, 12	11 a.m.	Park Hall	Riding the California Trail	Pathe	Gilbert Roland	A
Fri., ,, 14	10.45 a.m.	Empire	The End of the River	G.F.D.	Sabu	A
,, ,, 14	11 a.m.	Park Hall	Lighthouse	Pathe	Don Castle	A
,, ,, 14	10.30 a.m.	Olympia	Two Girls and a Sailor (Reissue)	M-G-M	Van Johnson	U
GLASGOW.						
Tues., Nov. 11	10.30 a.m.	Picture House	The Macomber Affair	United Artists	Gregory Peck	A
,, ,, 11	10.50 a.m.	La Scala	Lady Chaser	Pathe	Robert Lowery	A
Wed., ,, 12	11 a.m.	Green's Playhouse	Journey Ahead	International	Ruth Haven	U
,, ,, 12	10.50 a.m.	La Scala	Riding the California Trail	Pathe	Gilbert Roland	U
Thur., ,, 13	10.50 a.m.	Cosmo	Vacation Days	Pathe	Freddie Stewart	U
Fri., ,, 14	10.45 a.m.	Picture House	The End of the River	G.F.D.	Sabu	A
,, ,, 14	10.50 a.m.	Cosmo	Lighthouse	Pathe	Don Castle	A
,, ,, 14	10.45 a.m.	Cranstons	The Great Promise	Eros...	Abraham Sofaer	U
LEEDS.						
Tues., Nov. 11	10.30 a.m.	Majestic	The Macomber Affair	United Artists	Gregory Peck	A
,, ,, 11	10.30 a.m.	Ritz	Lady Chaser	Pathe	Robert Lowery	A
Wed., ,, 12	10.30 a.m.	Ritz	Riding the California Trail	Pathe	Gilbert Roland	A
,, ,, 12	10.45 a.m.	Tatler	The Great Promise	Eros	Abraham Sofaer	U
Thur., ,, 13	10.30 a.m.	Ritz	Vacation Days	Pathe	Freddie Stewart	U
Fri., ,, 14	10.45 a.m.	Scala	The End of the River	G.F.D.	Sabu	A
LIVERPOOL.						
Tues., Nov. 11	10.30 a.m.	Trocadero	Personal Column	United Artists	George Sanders	A
,, ,, 11	10.30 a.m.	Forum	Possessed	Warner	Joan Crawford	A
,, ,, 11	10.45 a.m.	Majestic	Lady Chaser	Pathe	Robert Lowery	A
Wed., ,, 12	10.45 a.m.	Palais De Luxe	Riding the California Trail	Pathe	Gilbert Roland	A
,, ,, 12	10.45 a.m.	Scala	The Great Promise	Eros...	Abraham Sofaer	U
Thur., ,, 13	10.45 a.m.	Palais De Luxe	Vacation Days	Pathe	Freddie Stewart	U
Fri., ,, 14	10.30 a.m.	Trocadero	The Macomber Affair	United Artists	Gregory Peck	A
,, ,, 14	10.30 a.m.	Futurist	The End of the River	G.F.D.	Sabu	A
,, ,, 14	10.45 a.m.	Scala	Lighthouse	Pathe	Don Castle	A
MANCHESTER.						
Tues., Nov. 11	10.45 a.m.	Deansgate	Squirrel War. Eps. 1 to 3 Dusty Bates. Eps. 1 to 3	G.F.D.	———	U
,, ,, 11	10.30 a.m.	Gaumont	The Macomber Affair	United Artists	Gregory Peck	A
,, ,, 11	10.45 a.m.	Market St.	Lady Chaser	Pathe	Robert Lowery	A
,, ,, 11	10.30 a.m.	Tatler	The Great Promise	Eros...	Abraham Sofaer	U
Wed., ,, 12	10.45 a.m.	Gaiety	Swamp Woman	Ben C. Gibbs	Ann Corio	A
,, ,, 12	10.45 a.m.	Market St.	Riding the California Trail	Pathe	Gilbert Roland	A
Thur., ,, 13	10.45 a.m.	Gaiety	Vacation Days	Pathe	Freddie Stewart	U
Fri., ,, 14	10.45 a.m.	Theatre Royal	The End of the River	G.F.D.	Sabu	A
,, ,, 14	10.45 a.m.	Oxford St.	Lighthouse	Pathe	Don Castle	A
,, ,, 14	10.30 a.m.	Market St. P.H.	Two Girls and a Sailor (Reissue)	M-G-M	Van Johnson	U
NEWCASTLE.						
Tues., Nov. 11	10.30 a.m.	Essoldo	Lady Chaser	Pathe	Robert Lowery	A
Wed., ,, 12	10.30 a.m.	Essoldo	Riding the California Trail	Pathe	Gilbert Roland	A
Thur., ,, 13	10.30 a.m.	Essoldo	Vacation Days	Pathe	Freddie Stewart	U
Fri., ,, 14	10.30 a.m.	Queen's	The Macomber Affair	United Artists	Gregory Peck	A
,, ,, 14	10.30 a.m.	Pavilion	The End of the River	G.F.D.	Sabu	A
,, ,, 14	10.30 a.m.	Essoldo	Lighthouse	Pathe	Don Castle	A
NOTTINGHAM.						
Tues., Nov. 11	10.30 a.m.	Scala	Serenade (Reissue)	M-G-M	Jeanette MacDonald	A
Fri., ,, 14	10.45 a.m.	Scala	The End of the River	G.F.D.	Sabu	A
SHEFFIELD.						
Tues., Nov. 11	10.40 a.m.	Cinema House	Lady Chaser	Pathe	Robert Lowery	A
Wed., ,, 12	10.40 a.m.	Cinema House	Riding the California Trail	Pathe	Gilbert Roland	U
Thur., ,, 13	10.30 a.m.	Cinema House	Serenade (Reissue)	M-G-M	Jeanette MacDonald	A
Fri., ,, 14	10.30 a.m.	Regent	The Macomber Affair	United Artists	Gregory Peck	A
,, ,, 14	10.40 a.m.	Cinema House	Vacation Days	Pathe	Freddie Stewart	U
,, ,, 14	10.30 a.m.	Hippodrome	Two Girls and a Sailor (Reissue)	M-G-M	Van Johnson	U

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